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RADIO USERS TO HEAR BEST MUSIC UNDER NEW PLAN OF PAYING STARS

National Association of Broadcasters Suggests Sale of Stamps Affixed to Radio Apparatus and Parts as Means of Raising Revenue for Fees—Estimated Income Fixed at \$1,500,000 Yearly—Better Quality in Performances Aimed at—Committee Makes Report After Gathering Recommendations from 100 Stations

A PLAN to pay artists singing and playing for radio is announced by the National Association of Broadcasters, New York, which says that under this arrangement the "best-known performers of the stage and concert platform are soon to be heard." The necessary revenue will be derived from stamps of various denominations affixed to radio apparatus and parts, and it is estimated that this will amount to \$1,500,000 a year.

The question was brought before the public in February of this year, when the Radio Fund Music Committee appealed to the public to contribute money wherewith to reimburse radio artists. Then, E. F. McDonald, Jr., of Chicago, president of the Broadcasters' Association, appointed a committee to solve the problem. This committee gathered over 100 plans from prominent stations, and has submitted its recommendation for adoption at the association's annual convention, which will be held next month.

While the quality of radio programs has much improved, with numbers of good artists now participating in concerts distributed over the country, it is felt that the character of radio performances can be raised to a higher standard.

Touching upon this point, the National Association of Broadcasters says: "Present chaotic conditions are to be stabilized through the use of paid artists of the highest type. Broadcasters who have heretofore had no income from which to pay performers now feel that radio listeners are entitled to hear the greatest violinists, the most renowned pianists and the stars of opera and stage, and that their plan will provide them."

Conference in September

Paul B. Klugh, executive chairman of the Broadcasters' Association, states:

"It was considered advisable to have the most feasible plan adopted before Secretary Hoover calls the National Radio Conference to order in September. Obviously the time has arrived when programs must be improved in quality."

It is expected that radio sales will reach \$400,000,000 for the current year. Radio fund stamps are to be based upon one-half of the one per cent retail price, with a minimum stamp of one-quarter of a cent.

From Chicago comes news that performances of the Civic Opera will not be broadcast next season, as has been done,



ETHYL HAYDEN

Soprano, Who Has Gained a Place for Herself on the Concert Platform Since Her Debut in New York Two Years Ago. Miss Hayden Is an American, Trained in This Country. (See Page 22)

Ravinia's Eighth Week Brings Revivals

CHICAGO, Aug. 16.—Two items of unusual interest in Ravinia's eighth week of opera were the revivals of Donizetti's "L'Elisir d'Amore" on Saturday night, with Graziella Pareto and Giacomo Lauri-Volpi as principals, and of Mascagni's "L'Amico Fritz" on Wednesday, with Thalia Sabanieva, Armand Tokatyan, Giuseppe Danise and Merle Alcock in the chief rôles.

Donizetti's delightful comedy is fairly well known here, as it has had frequent

performances at Ravinia, and has been heard at the Auditorium. Mr. Lauri-Volpi's characterization of Nemorino is one of the most agreeable in his catalog. His bumpkin is always likable, and at his best the timid suitor cheers the heart. The young tenor sang with his accustomed amplitude of power, and with more, it seemed, than his ordinary grace. His "Una Furtiva Lagrima" was applauded almost as rapturously as is

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ANNUAL FESTIVAL AT ASHEVILLE IS SAVED FROM DEBT BY OPERA SERIES

San Carlo Company Received With Enthusiasm by Music-Lovers in North Carolina—Fortune Gallo, Impresario, Given Freedom of the City—Musical Association Now Has Surplus Instead of Deficit—Audiences and Receipts Largest in History of Auditorium—Eight Performances Given During Week

ASHEVILLE, N. C., Aug. 16.—For the first time in years the annual summer festival of the Asheville Music Festival Association has achieved a surplus in place of a deficit, owing to a change of policy which substituted a week of grand opera for the conventional concert programs.

This year's festival, which began in the Auditorium on Monday night with a brilliant performance of "Aida," has been entirely furnished by the San Carlo Grand Opera Company. Eight performances, including two matinées, have comprised the program. Audiences and receipts have been the largest in the Auditorium's history.

In entering upon this radical change of administration, the Asheville Music Festival Association left no stone unturned to guarantee the success of the undertaking. Once arrangements were made with Fortune Gallo, impresario of the San Carlo Grand Opera Company, the committee in charge began an extensive publicity campaign that covered six States. The Southern Railway System cooperated in advertising the festival and arranged excursions throughout North Carolina and the northern part of South Carolina. The result of this advertising has been an influx of visitors that has taxed hotel accommodation.

One hundred and sixty-five local firms and individuals joined in the guarantee. In addition, the Asheville Music Festival Association received municipal cooperation and also that of the Asheville Chamber of Commerce. Organization included active committees on programs, social aspects, boxes, automobile transportation, etc., coupled with an enthusiasm that was irresistible.

Want Opera Again

A meeting of the association has already been scheduled, responsive to the request of many members who insist that grand opera shall be substituted in future for the usual festival of a symphony orchestra and vocal and instrumental soloists.

While the latter scheme has especial appeal to musicians, the general public, upon whose support the association depends, has been prone to find classic programs monotonous in the course of a week. On the other hand, the spectacular and dramatic aspects of opera, with the incidental ballet, have delighted the public, which has found the arias, concerted numbers and orchestral activity a sufficient musical diet.

Officers of the Festival Association include Dr. A. S. Wheeler, in charge of

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CINCINNATI ENJOYS OPERATIC COMEDIES

"Aida" Also Given by Forces at Zoo—Lyford's Work to Be Performed

By Philip Werthner

CINCINNATI, Aug. 16.—Interest in performances of the Zoo Grand Opera Company has been divided between the first performance of the "Elixir of Love" in the final week of the season and the announcement, appearing at the foot of the program, that the National Federation of Music Clubs will give "Castle Agramant," by Ralph Lyford, musical director of the Zoo Company, in Music Hall next January. This will be the first performance of Mr. Lyford's work on any stage.

As *Adina* in Donizetti's comedy, Josephine Lucchese was at her best. Technical facility, a beautiful tone and a keen appreciation of the humor of the story marked her work from beginning to end.

Rogelio Baldrich, one of the most versatile members of the company, showed an even more contagious sense of fun in the rôle of *Nemorino* than he displayed in the "Barber of Seville," singing and acting in a manner that was beyond reproach.

Antonio Del'Orfice conducted, earning as much praise as any of the soloists, among whom Pearl Besuner, Millo Picco and Natale Cervi must be mentioned for their irreproachable work in the rôles of *Giannetta*, *Belcore* and *Dr. Dulcamara* respectively.

The audience was particularly enthusiastic.

Première of "Aida"

"Aida" was given for the first time this season at the beginning of the week, when Edith De Lys assumed the title-rôle and sang no less successfully than she has in other operas. Mme. De Lys also acted the part convincingly.

Stella De Mette as *Amneris* repeated former successes. The music suits her rich voice admirably and she made of Verdi's Egyptian princess a commanding figure.

Ludovico Tomarchio was cast as *Ramond* and well did he discharge the arduous task allotted to him. Long applause followed his singing of "Celeste Aida."

A thrilling quality of tone distinguished the singing of Mario Valle as *Amonasro*, his dramatic presentation of the Ethiopian king being also impressive.

Italo Picchi was the *High Priest* and Natale Cervi the *King of Egypt*, both appearing at their best; and Pearl Besuner's voice carried well in passages written for the *Priestess*.

Ralph Lyford, conducting, inspired all his forces to reach their highest standard.

New "Elsa" Appears

A repetition of "Lohengrin" brought a new *Elsa* in Clara Taylor, formerly a pupil of Grace Gardner of this city. An appealing *Elsa* in appearance, Miss Taylor sang the music in a pure voice—true to pitch and with pronounced musicianship.

Miss De Mette was the *Ortrud*, Mr. Tomarchio appeared as *Lohengrin* and

Metropolitan May Produce Boito's "Nerone"

ARUMOR was current in New York musical circles last week to the effect that General Manager Giulio Gatti-Casazza, now in Italy, has made arrangements for the production at the Metropolitan next season of Arrigo Boito's "Nerone." The work had its world-première at the Scala in Milan last spring, and, although it was given an enthusiastic welcome by opera-goers, it was not so well received by the critics. The production is an exceedingly expensive one, and, it is estimated, would entail an outlay of at least \$100,000 if Mr. Gatti-Casazza decided to give it here. In the absence in Europe of the opera house officials, the rumor lacked confirmation.

Tetramund was sung by Mr. Valle. Mr. Picchi in the rôle of *Henry* and Luigi Della Molle as the *Herald* completed the cast. Mr. Lyford conducting.

"Martha" was heard by a capacity audience, the placard "Sold Out" decorating the auditorium for the information of opera devotees who did not get to the box-office in time to secure seats.

Again enthusiasm ran high, favorite arias were encored and everyone came in for a share of the applause.

Miss Lucchese, Miss De Mette, Mr. Baldrich, Mr. Picco and Mr. Cervi were the principals and richly deserved the ovations they received. Mr. Lyford, too, is to be congratulated upon the general success of the performance.

Ocean Grove Thrilled by Galli-Curci in Last Concert Before English Tour

OCEAN GROVE, N. J., Aug. 18.—All the world loves a singer, and when the singer is as widely loved as Amelita Galli-Curci, success is assured for her every appearance.

Success was waiting for Mme. Galli-Curci when she stepped out upon the platform of the Auditorium on Saturday evening and found a large audience ready and eager to pay tribute to her voice and to her skill as a technician. Conditions were all that any artist could ask for; the Auditorium is good from the standpoint of acoustics, the night was ideal, warm enough to make an outing a pleasure, but not too warm to induce discomfort in a crowded hall; and a general air of expectancy prevailed.

What more could an artist of Mme. Galli-Curci's sympathetic disposition ask for? And what more popular singer could a vast congregation of music-lovers ask to hear?

It was evident early in the evening that the audience wanted to hear some of those songs in which Mme. Galli-Curci has won renown for the brilliance of her execution. Old Italian music, such as "Pur dicesti," with which the program opened, was accepted as more or less preliminary to the florid arias which were mentioned later on the printed list, and to the popular encores, "Old Folks at Home" and "Silver Threads Among the Gold," which were applauded to the echo. The first of these coloratura numbers was Bishop's "Pretty Mocking Bird," sung with all the enthusiasm which Mme. Galli-Curci always shows for music of a bright and a happy character.

Manuel Berenguer played the flute obbligato, of course, and applause that was loud and that lasted long was their reward.

It is difficult to say whether Mme. Galli-Curci's showy pieces or her ballad encores met with greater favor. Certain it is that both types of song were received with delight. The Mad Scene from "Lucia," the Polonaise from "Mignon" and Rossini's Tarantella excited admiration for their sparkle and for the nonchalance with which the singer delivered runs and trills; but when Mme. Galli-Curci added encores such as "Love's Old Sweet Song" and "Home, Sweet Home" the audience manifested equal pleasure.

Intermingled with songs that are associated with Mme. Galli-Curci's name everywhere were less familiar numbers,—"Pierrot" by Homer Samuels, two numbers by Fenner, "The Garden Wind" and "Spring Dropped a Song Into my Heart" and Staub's "L'heure silencieuse."

The accompaniments of Mr. Samuels made a suitable background, and Mr. Berenguer added solos in his usual finished style.

The concert marked Mme. Galli-Curci's final appearance in America prior to her voyage to England, which begins late in September. The Royal Albert Hall in London has been sold out for nine months for the recitals she will give there on Oct. 12 and 19, the top price of a guinea being twice the sum usually asked for the most expensive seats. Mme. Galli-Curci will return to America late in December in time for her reappearance at the Metropolitan Opera.

J. K. L.

FAIRMOUNT SERIES BEGINS FINAL WEEK

Renée Thornton Soloist Under Hageman's Baton—Local Composer Heard

By W. R. Murphy

PHILADELPHIA, Aug. 17.—Richard Hageman began the last of his three weeks' engagement as conductor of the Fairmount Park Symphony this evening at Lemon Hill. His wife, Renée Thornton, soprano, with distinction of style and fine natural vocal gifts, was the soloist, making her first concert appearance in Philadelphia. The week also brought forward a new score by a local composer, Raymond Vetter, whose "Georgia" Suite attracted much favorable comment in its first public performance.

Mr. Hageman gave the ever favorite Overture to "Semiramide" and the little known one to Chabrier's "Gwendoline," a ringing declamation of Svendsen's "Coronation March," and a fine performance of the Entrance of the Gods into Valhalla. The symphony contribution was a movement from the Tchaikovsky Fourth. Mme. Thornton's numbers were "Depuis le jour" from "Louise," and arias from "Manon Lescaut."

Mr. Hageman handed over the baton to Mr. Vetter for the performance of his Suite on Tuesday night. It consists of four sketches, "From the Cotton Fields," Cradle Song, "Zoe" and "Old Black Joe." Despite a fine impression which the Suite makes from the standpoint of atmosphere, there is a certain mixture of styles. Some of the developments are in the standard mode, and others, particularly the Stephen Foster melody in the fourth movement, are treated in the modern manner, especially in its rhythmic sense. The work was much enjoyed by the audience and the composer was given several recalls.

On Friday, the regular "symphony night," Mr. Hageman presented an inspiring reading of Beethoven's Fifth Symphony and was applauded by many of the cognoscenti, who joined the large following which the Park concerts have developed.

been successfully produced abroad and the other, "Page Mr. Cupid," will be offered here during the coming season. Mr. Waghalter will appear as guest conductor with several American orchestras this season.

Spanish Queen Dowager Hears American Music Students

FONTAINEBLEAU, Aug. 16.—Maria-Christina, Queen Dowager of Spain and mother of Alphonso XIII, visited the American Conservatory in the Palace here yesterday. She was accompanied by her sister-in-law, the Infanta Isabella, and the Spanish Ambassador at Paris. Her Majesty was particularly impressed with the work of the vocal students and congratulated them and their teachers.

Waghalter Coming to Conduct Orchestras

Ignatz Waghalter, for many years conductor at the Deutsches Opernhaus in Berlin, and guest conductor last season with the New York Symphony, is returning to America on Aug. 25 to conduct concerts and to supervise the production of two of his musical comedies. One of them, "The Devil You Say" has

STADIUM SOLOISTS TO GIVE RECITALS

Five Artists in Novel New York Contest—Volpe Conducts as Guest

By the vote of the audience at a concert of the Philharmonic Orchestra in the series at the Lewisohn Stadium, College of the City of New York, last week, Ignace Hilsberg, pianist, and Meron Poliakin, violinist, will give recitals in New York next season. Five soloists selected by the Stadium Auditions Committee appeared on Wednesday evening in contest for the two prizes carrying presentation in recital. To the other soloists, Virginia Rea, soprano; Frances Paperte, contralto, and Frank Johnson, baritone, cash prizes will be awarded. Benno Robinoff, violinist, whose name was on the program for the Vieuxtemps D Minor Concerto, did not appear.

Mr. Hilsberg played the first movement of the Tchaikovsky B Flat Minor Concerto and followed this with the Paganini-Liszt "La Campanella." Mr. Poliakin played the first movement of the Tchaikovsky Concerto and as an extra, the second movement. Miss Rea was heard in "Caro Nome," from "Rigoletto," with Delibes' "Les Filles de Cadix" as encore; Miss Paperte sang an aria from Donizetti's "La Favorita," with Fourdrain's "Carneval" as encore, and Mr. Johnson sang Elgar's "Land of Hope and Glory," and Oley Speaks' "Mandalay."

Another interesting feature of the week at the Stadium was the presence as guest-conductor on the evening of Aug. 12, of Arnold Volpe.

Mr. Volpe was the first conductor of the Stadium concerts when they were tried out during the summer of 1918, and he also conducted the following season with increasing success. For his program last week, he selected the favorite "Pathétique" Symphony of Tchaikovsky, the Prelude and "Liebestod" from "Tristan und Isolde," "Siegfried's Rhine Journey," the "Good Friday Spell" and the "Rienzi" Overture. He was given a rousing welcome on his appearance, and throughout the program his conducting was warmly applauded.

The program on Monday night, Aug. 11, included Ippolitoff-Ivanoff's "Caucasian Sketches" as the principal number, the others being the Overture to Glinka's "Russian and Ludmilla," Tchaikovsky's "Italian Caprice" and "Song Without Words," and Glazounoff's Symphonic Poem, "Stenka Razin" the last-named given for the first time at the Stadium.

On the evening of Aug. 14, a Strauss program was given with Elly Ney, pianist, as soloist, playing the Burleske. The other numbers were "Ein Heldenleben," and "Till Eulenspiegel." The following evening during the playing of the last movement of the Brahms Third Symphony all the lights in the Stadium went out and total darkness reigned for several minutes. In spite of this the musicians continued to play and were rewarded by stirring applause. The other numbers were D'Indy's "Istar" Variations and Charpentier's "Impressions of Italy."

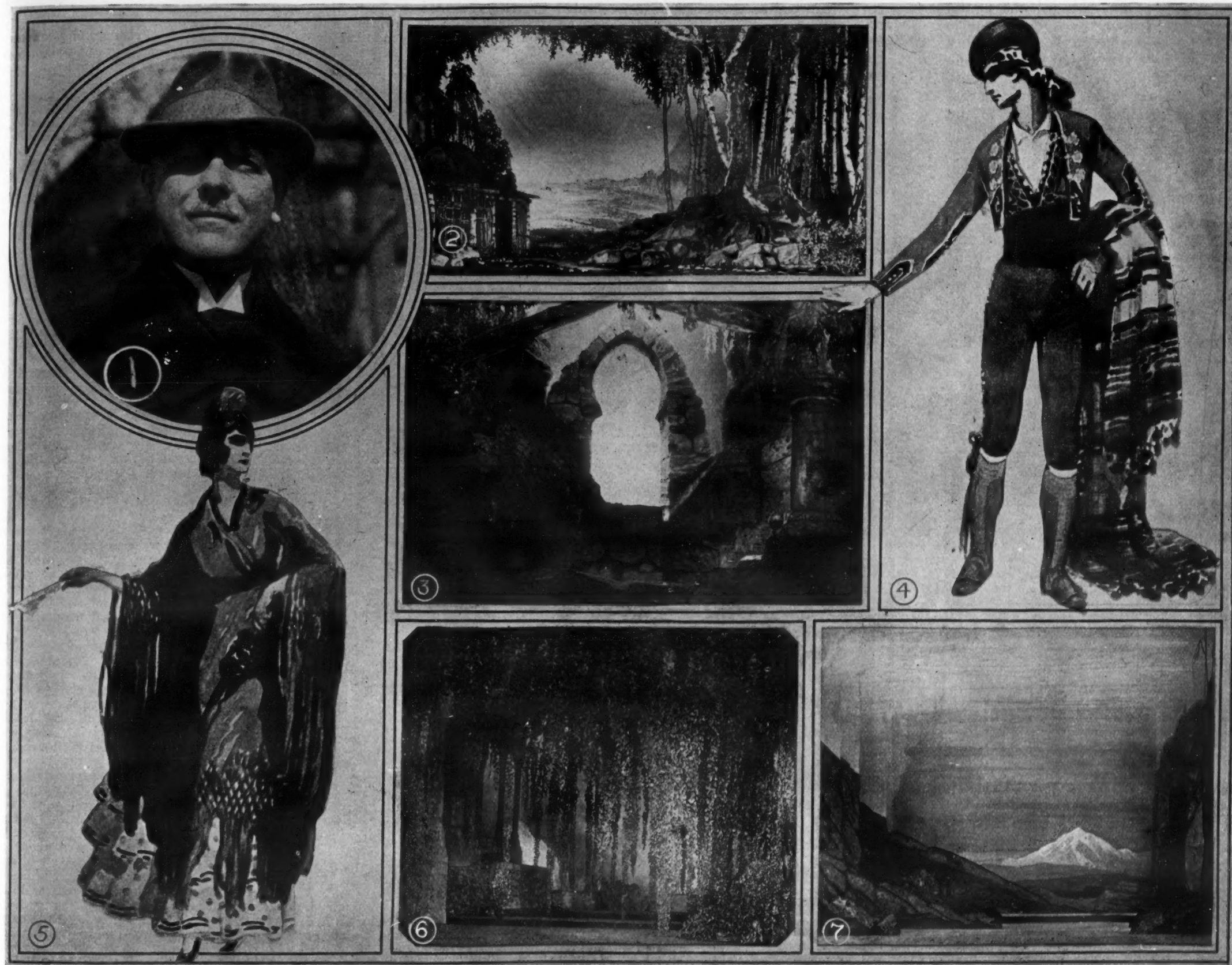
Tchaikovsky's Fourth Symphony was given, together with popular Wagnerian numbers, on Saturday night. A shower drove orchestra and audience into the great hall of the City College on Sunday night and there a program including the Prelude to Act III of "Lohengrin," the Adagio from Bruckner's Eighth Symphony, James P. Dunn's Overture on Negro Themes and Mendelssohn's "Fingal's Cave" Overture was presented.

Eugen d'Albert Injured in Motorcycle Accident

LUGANO, July 26.—Eugen d'Albert, composer and pianist, was injured in a motorcycle accident near here and is now in the hospital recovering from the effects. Mr. d'Albert has been spending the summer at the villa which he rented here for the season. He was negotiating for an American tour next season and it is not yet known whether the accident will interfere with his plans.

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Harald André, of Stockholm, Has Vision of World Theater to Save Opera as Art Form



OLD PRODUCTIONS INTERPRETED ANEW AT STOCKHOLM OPERA

1, Harald André, Régisseur of the Stockholm Royal Opera; 2, The Hermitage Scene from "Parsifal" as He Produced It; 3, The Tower of Klingsor from "Parsifal"; 4, "Toreador" Costume Designed by Gustavo Bacarissas, a Pupil of Zuloaga, for the Stockholm Production of "Carmen"; 5, Bacarissas' Design for "Carmen"; 6, The Garden Scene from "Parsifal"; 7, The Transformation of the Garden Into the Desert in the Stockholm "Parsifal"

By H. BLAUVELT

THE opera stands at the eve of some transition; what, no one can foretell. It may even be a question as to whether opera will survive as a living force in modern civilization. In Europe perhaps the conditions are much more serious than in America, for the post-war depression struck down opera fatally with its economic sword.

Abroad the opera has been looked upon as an essential of culture. Governments formerly supported it because of the refining influence it wrought upon their populations. Small towns and capitals, therefore, which could scarcely support one common variety theater, all had their opera and dramatic theater, usually subsidized very heavily by the State. Today the State has no money for opera, and the people little money to pay to see it. The result is that many opera houses have been closed and almost all of them are struggling along and fighting bravely for their very existence.

Naturally, under such conditions no

new productions are being made, and the old, worn and battered scenery and costumes of a decade ago must be dragged out of the property room and employed again. But the people have seen these old stagings of old operas year after year. They are tired of them. They are not coming to the opera to see them again, and every performance plays to many, many empty seats. Things seem to be growing worse instead of better with opera.

The problem of the opera as an institution steadily losing money and popularity has stiffly presented itself to at

least two great minds in the European operatic profession, and their conclusions, together with the proposed solution, are nothing short of brilliant.

With one of these men, Harald André, régisseur of the Royal Opera at Stockholm, I talked for a full afternoon about the question. André's diagnosis of the situation was acute:

"The opera is suffering from competition. We go on giving the old operas in the same way, often with the same singers, year after year, until the paint peels off the scenery, the costumes fade, and the surprise element to the audience

is entirely lacking. How can opera thrive, or even hope to exist, if it continues in this fashion, while the very children in the streets for one-quarter the price of an opera seat can go to a cinema and see the best of acting and the most beautiful scenery from the Orient and the Tropics to the North Pole? Even the orchestras there are larger, and, I am ashamed to say, sometimes equal to, if not better than, those found in the pit of the opera.

"What has this done? It has made the opera which used to be the most glorious of all stage spectacles lose its glamor completely and seem very shabby indeed. Further, it has trained people to be entertained through the eye rather than the ear, which means that opera must recognize this new development and make an appeal to the eye in conjunction with the appeal to the ear. Formerly it was quite the thing to do to go to the opera. Society went. Today much of that has passed. The people are tired of watching big fat men and women standing up stiffly in the middle of the stage and presenting a very mediocre performance, both in acting, singing and art."

André went on to elaborate his ideas. It is his belief that no normal man can sit through five hours of straight singing such as "Parsifal" and enjoy it.

OPERA in Europe faces a serious danger from economic conditions, and is also jeopardized by inability to compete with other forms of entertainment. This is the situation as Harald André, régisseur of the Stockholm Opera sees it, and he believes that something drastic must be done if the art of the lyric theater is to thrive instead of stagnate. The writer of the accompanying article describes Mr. André's vision of the opera companies of the world united to safeguard the traditions and develop the possibilities of their art. Recent reports from abroad indicate that the distinguished producer intends to visit America this year and will arrive in New York in October. It is possible that the metropolis will see something of his work during his stay with us.

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"Parsifal" Is Restored to High Altar of Bayreuth

By MAURICE HALPERSON



AYREUTH, Aug. 1.—The sacred festival play, "Parsifal," is the one work of Wagner's which is inevitably associated with the thought of Bayreuth. Only in his own theater could this distinctive work be produced according to the desires of the master; for only in Bayreuth, with its detachment from the world, with its individual atmosphere and its untheatrical traditions of production, could the last and most sacred music drama of the master be appropriately presented.

That was Richard Wagner's wish and belief, but things have turned out differently. It was Conried who first appropriated the sacred work, taking advantage of the lack of an American copyright, and offered New York a superb production which in its authenticity and magnificence can never be equaled there. At that time in Germany they could not do enough to attack this "dastardly American business trick"; but when the German copyright of "Parsifal" expired, the Reichstag, with the approval of official and artistic Germany, refused to renew the "Lex Bayreuth" continuing it, and all the German and foreign managers, directors and impresarios, the very ones who complained the most about the American thievery, were the first to produce the sacred music drama on their stages, to exploit it for profit and to profane it.

And then the expected happened: the glamour of Bayreuth gone, the work battled against business enterprise and, after a short time, lost the interest of the public. Now, after an interval of ten years, "Parsifal" has been produced again in its predestined place, the Festspielhaus in Bayreuth. The production was awaited with intense interest, for it was an open question whether the work would retain its old magic after so much mishandling.

The revival proved that the real spirit of this production can be achieved only in the Wagner Festspielhaus, for the reception of the work by the sold-out house dispelled all fears about it. You were again held spellbound, from the first bars of the prelude, by the sacredness and impressiveness of the work. Again you lost yourself wholeheartedly, freed from everyday materialism, in this mystic world, because the Wagner production in Bayreuth showed the meaning of life, because here you had left behind the garments of everyday existence. Again you felt the all-absorbing interest of Bayreuth and again you left with the deepest impression.

An Inspired Performance

If the first performance of "Meistersinger" called up so magnificent, life-like and vari-colored a picture of German life in the times of the Reformation, "Parsifal" was a revelation. The indescribable, inspired, tender tone of the orchestra was heavenly; the ethereal, almost unreal sound of the Grail music was unequalled, and the tone and words of the singers were clear and distinct. In the conductor's stand Karl Muck, the predestined leader of "Parsifal," held forth in the post which he inherited from the first conductor of "Parsifal"—Hermann Levi. The orchestra, with the concertmaster, Anton Wittek, known to us from the Boston Symphony, revealed in the holy tone and tender coloring of "Parsifal."

The chorus one cannot praise enough. In this quarter we need not condemn ourselves, for our opera chorus is fine, and in the Italian operas glorious; but what Hugo Rüdel of Berlin accomplished in this performance was surprising. In the Flower-Maiden Scenes there was evidence of great diligence and consummate art, even if the difficult ensemble was not always quite perfect. Here the master made too exacting demands on the singers, who must all be artists of the first rank to live up to the requirements. One thing, however, is certain—that here beautiful voices were combined with remarkable training to make an excellent performance.

There is no work which has so much Bayreuth tradition as "Parsifal." That

is also true of the settings, and it made no difference that in the Klingsor Garden Scene the sets of the last festival were used again. It added to the charm. If only we had such settings as these in New York! But our production is badly done; the latest settings for the festival play at the Metropolitan are everything

too reminiscent of the ballet and, at the same time, not particularly aesthetic, even if they were a great improvement on those in the first production which I saw in 1883. The changing of the Garden into the wild desert scene followed with remarkable effectiveness, and the work of the valuable mechanical di-

upper register, or seen such stage presence and innate nobility coupled with a knowledge of vocal technic and without any trace of affectation. However, Melchior's middle register is not yet fully developed and the lower is almost lacking in depth, a defect which the young singer can remedy by earnest effort. Melchior has an unusually sympathetic personality and brings a vital spirit and freshness to the stage. His boy in the first act was pert and natural; in the second act he surprised everyone with the variety and quality of his tone, and in the final scene he reached his greatest heights, as if without knowledge or effort. It is a pity that the officials of our Metropolitan Opera House, together with most of the intendants and directors of Europe, remained away from the Festival, for this Danish tenor, who later gave a certain and yet plastic interpretation of the rôle of Siegmund, should be watched. Here is developing an artist who comes up to the highest Metropolitan standards.

Mayr as "Gurnemanz"

Richard Mayr of Vienna again proved his right to the lofty title of the best Gurnemanz of the Wagner stage, and represented Bayreuth at its best and noblest. Despite a slight vocal indisposition, he sang the pretentious part with fine tone and remarkable delivery. This old knight of the Grail could not be boring or heavy for a minute, despite the fact that his long rôle was not cut. It was a performance full of humor, a performance full of an unforgettable humanity. Next to him comes the Amfortas of Theodor Schiedl of Berlin, a lyric singer who brings out all the pathos of his part and who rose to the high point of his performance in the last act. The young bass, Rudolf Watzke, is a singer who has a remarkable full and flexible voice which seemed too soft and beautiful for the lines of Titirel.

The iridescent, complex rôle of Kundry was taken at the first performance by Emmy Krüger, who replaced Barbara Kemp. She gave a masterly performance, more interesting dramatically perhaps than vocally, but remarkable for the artistic style and driving temperament which it exhibited throughout. The high point was reached in the powerful scene in the second act. Eduard Habich, of Berlin, gave us an artistic and explosive Klingsor, which did not quite equal his demonic Alberich in the "Ring." The quartet, Lidya Gruber, Inge Sarauw, Curt Weber and Hans Beer, produced remarkable effects; Max Wiederhold and E. A. Weill were imposing and pious as the two Knights of the Grail, and the six Flower-Maidens were sung with great success by Mmes. Holmgren, Gruber, Evers-Fürst, Thanner-Offen, von Luba and Sarauw. With these two first performances this year's Bayreuth Festival presented its best productions.

PAVLOWA TO RETIRE

Coming Tour Will Be Farewell to America—Chaliapin's Plans

Anna Pavlova will make her last tour of America next season according to an announcement by her manager, S. Hurok, on his return from Europe last week. Mme. Pavlova's tour last year was announced as a farewell but this one, it is stated, will positively be her farewell. After four weeks at Covent Garden in London, the dancer will open her American season with three and one-half weeks at the Manhattan Opera House in New York, and, after crossing the continent, will sail from San Francisco for her first and only tour of Australia.

Mme. Pavlova's decision to leave the stage is due to the discomforts of traveling and the difficulties encountered in one night stands on tour. She has reopened her London home and will teach dancing to a few favorite pupils and devote herself seriously to painting and sculpture which have, until now, been her avocations. She may give an occasional recital in London or Paris, but will not tour again.

Feodor Chaliapin, Mr. Hurok says, will make about eighty appearances in America this season, but in 1925-26 the Russian bass will make a round-the-world tour, including China, Japan and the rest of the Orient, and will be in America for only a few weeks en route.



LAURITZ MELCHIOR

Danish Tenor, Hailed as a New Wagnerian Hero by Virtue of His Performance in the Title Rôle of "Parsifal" at Bayreuth

but traditional and capable of producing the illusion. "Parsifal" is the weakest production of our otherwise wonderful opera house, for in it not one scene, not even the imposing Hall of the Grail, can come up to our conceptions and expectations. What particularly infuriates me, however, is the omission of the moving panorama scenes, on which the master laid so much stress. The marvelous effect which these moving panoramas produced again in Bayreuth proved the genius of Wagner's idea, for they lead us with uncommon power and significance into the wonderland of the Grail.

Again the monumental Temple of the Grail, this atmospheric copy of the famous cupola of the cathedral of Siena, appeared in its full glory. The ceremony of the Grail was sacred and touching in its mysticism, but even the quiet lake in the woods of the first act and the delightful, flowery meadow in the last act were full of meaning. The new Garden scene, which is immeasurably superior to ours at the Metropolitan, seemed to me a little too dim and overburdened with veils.

The costuming was the least successful part of the production. The beautiful robes of the Flower Maidens were

rector, Herr Kranich, is to be praised, for it was as necessary to the unified production as the feeling and spirit of holiness which Siegfried Wagner gave it.

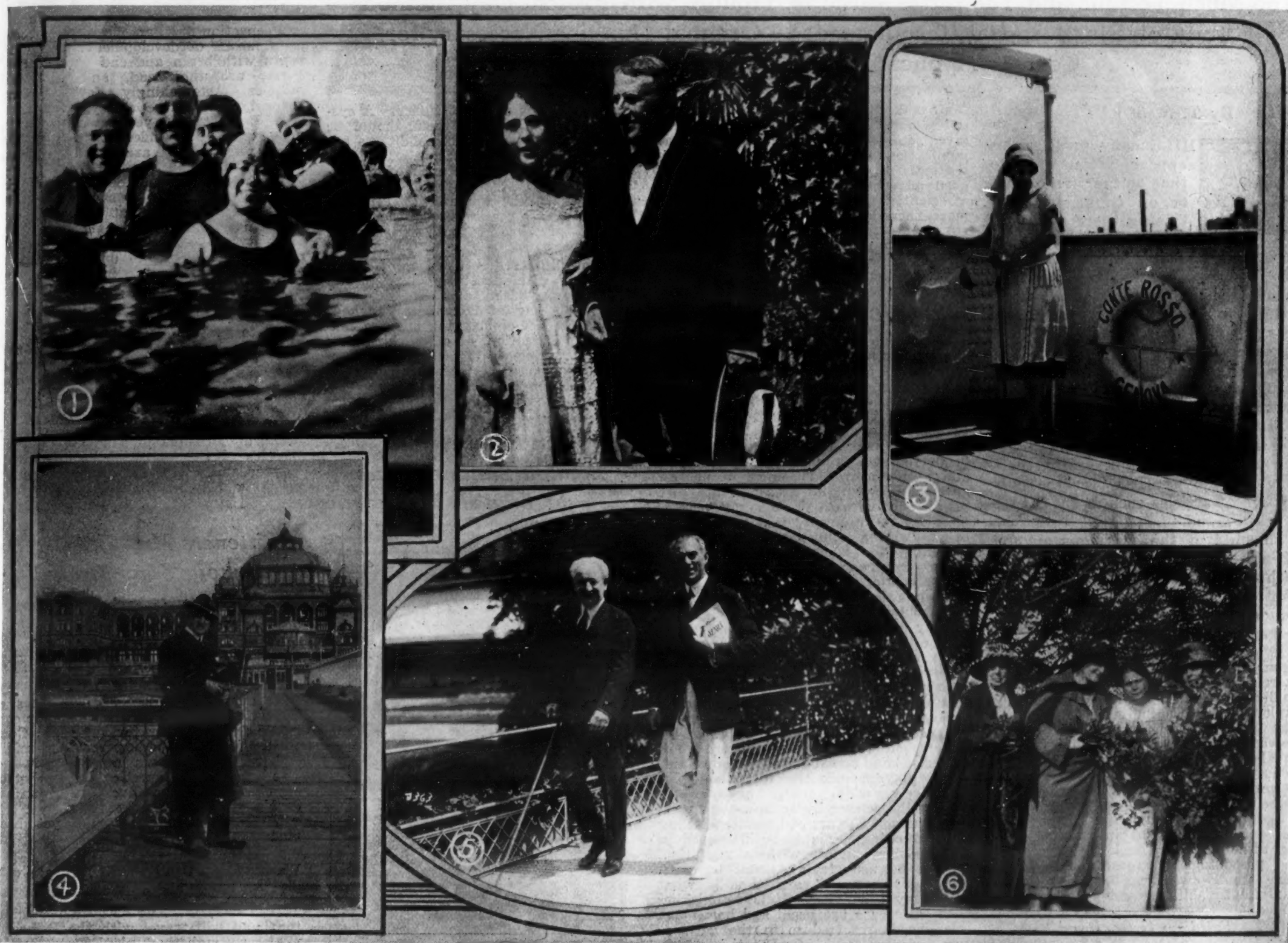
A New Tenor Appears

In the production as a whole, the tempi were too drawn out, as has happened once before since the master's death; otherwise it was a splendid achievement, and vocally much superior to the "Meistersinger" of the day before. There were beautiful voices, which for the most part were also highly artistic. The appearance of Lauritz Melchior, the young Danish tenor, was in itself almost a small sensation, for he has not only an unusually powerful presence but represents an even greater hope for the future. Bayreuth has always been a great discoverer of young talent, because the great Wagnerian singers could never be depended upon and the solo parts always had to be changed. It is well known that many fine careers began on the Festival hill and gained fame through the worldwide reputation surrounding it, and Bayreuth still offers opportunity to the young artist.

It is a long time since we have heard such a tenor voice, with its brilliant

THE return of "Parsifal" to the Festspielhaus at Bayreuth was an event to gladden the heart of the devout Wagnerian. That the restoration was accomplished in the reverent spirit for which the great work calls is shown in this article by Maurice Halperson, the New York critic. Mr. Halperson, as special correspondent for MUSICAL AMERICA, is writing a series of articles, of which this is the third, on the Bayreuth Festival. The first article was published in the issue of Aug. 2. The second appeared last week.

Musicians Favor Cool Spots for Vacation Days



WHETHER IT'S A SWIM OR A STROLL ALONG SHADY PATHS, ARTISTS ENJOY THEIR HOLIDAYS

1, Aldo Franchetti, Conductor, Fortune Gallo, Impresario, Mr. Vico, Violinist, Tamaki Miura, Soprano of "Butterfly" Fame and Mrs. Vico Take a Dip in the Briny at Keansburg, N. J.; 2, Lucilla de Vescovi, Italian Singer, with Mattia Battistini, at the Veteran Baritone's Home, Villa Baccaro, in Rome; 3, Baroness Norka Rouskaya, Russian Dancer and Violinist, Sailing on the Conte Rosso; 4, Cornelius Van Vliet, Dutch 'Cellist, on the Boardwalk in Front of the Famous Kurhaus at Scheveningen, Holland; 5, Josef Stransky and Weston Gales at the Mozart Festival in Baden-Baden; 6, Mrs. Grow, Mother of Ethel Grow, Contralto; Regina Kahl, Mezzo-Soprano, and Jane Cathcart, Founder and President of the Washington Heights Musical Club, with Miss Grow, at Her Cottage at Southampton, L. I.

MUSICIANS never seem to tire of musical company. In the winter they play and sing and go to concerts and in summer they go to musicians' colonies or summer resorts famous for the musicians who live there. You seldom find one musician at a continental watering place, or an American beach. There are usually two, or three, or four. For even if they are resting, even during vacation time, there must be talk of music, of concerts and programs. Vacations, for the artists, may be all play, but they never forget their work. If they are not practicing, or making out the next season's repertoire, they are talking with other musicians, exchanging reminiscences or enthusiasms.

In all the festival cities, in Bayreuth, in Baden-Baden, in Munich, you will find musicians well known on this side of the Atlantic. And you will find them in MacDowell and Berkshire colonies and along the North Shore of Long Island at Southampton. You will find them where there is music to be heard, but you will also find them at obscure beaches or mountain haunts, where they are summer vacationists to the natives and musicians only among themselves.

To maintain the happy family spirit of the San Carlo Opera, Fortune Gallo believes play is as important as work.

So, even in the summer, when there is no train to make and no curtain to go up, some of the San Carlo artists swim together and play tennis and talk about the next season. Tamaki Miura, the Japanese soprano, has a summer bungalow at Keansburg, N. J., just across the bay from New York, and each week-end she entertains her colleagues who must stay in the hot city all week. Mr. Gallo, Aldo Franchetti, conductor; Mr. Vico, Mr. Gallo's first violinist, and Mrs. Vico were recent guests who enjoyed a merry vacation from Thursday to Monday.

Donna Lucilla de Vescovi the titled Italian singer whose concerts of modern Italian songs have been so well received in New York, is spending the summer in her native country preparing programs of very old Italian music as well as the modern works for which she has become known here.

At Villa Baccaro, Rome, she was recently the guest of the illustrious Battistini—he who has consistently refused to cross the ocean to sing for us. Battistini is personally arranging for Mme. de Vescovi's appearances in England, Germany and Austria. Also he has endeavored to induce her to change her mind and go into opera, so that he might sing "Thais" with her. She is, however, determined to sing only in concert. Lucilla de Vescovi returns to America in November for her first tour in this country, under the direction of Catharine A. Bamman.

The Baroness Norka Rouskaya, Russian dancer and violinist, sailed on the "Conte Rosso" for a European tour. She will take a short vacation in the Italian lakes and then go to Vienna. Her tour

will take her to most of the capitals of Europe and keep her abroad until the beginning of next year, when she will return for her American engagements.

Cornelius Van Vliet, 'cellist, found time between the end of the Philharmonic season and the beginning of the concerts at the Lewisohn Stadium to take a trip to his native Holland. It was his first visit to the land of canals and conductors in thirteen years and he took almost a tourist's delight in it. During his stay he went to Scheveningen, where the musicians gather for the summer concert orchestral series. He heard the music and promenaded on the boardwalk. Now he is back playing with the Philharmonic at the Stadium every night and seeing more and more musicians.

At Baden-Baden, Josef Stransky, conductor of the State Symphony, is working during vacation time. But it is a happy vacation, nevertheless, for the Baden-Baden Mozart Festival is famous, and to direct it is a pleasure as well as an honor. At the fashionable watering place in the Black Forest Mr. Stransky has met many American musicians who have gathered there for the Festival and for the cure. With him on his morning strolls through the gardens Weston Gales, American composer and conductor, may occasionally be seen. Mr. Stransky and Mr. Gales are absorbed in their Mozart but they also remember that the Schwarzwald is there and the hills, and between performances they find time for a tramp into the forest.

At Southampton, L. I., the ladies, who in the winter plan the activities of the Washington Heights Music Club, gather in the summer at Ethel Grow's cottage

to enjoy the breezes and the bathing of the Sound. With Miss Grow and her mother, who is the charming hostess of the establishment, are Jane Cathcart, taking a rest from the arduous duties of her studio, and Regina Kahl, mezzo-soprano. On the beach of the popular Long Island resort they meet musicians by the dozen, and at home on the cool veranda they plan the club's and their own programs for next year.

Audience at Eisteddfod in Wales Fills Up Gap in Program

PONTYPOOL, WALES, Aug. 7.—One of the most interesting features of the program yesterday at the National Eisteddfod being held here was the spontaneous singing of hymns by the vast audience when one of the competing choirs failed to appear according to schedule. The gap thus made in the order of things would have been embarrassing had not the crowd supplied the deficiency by contributing well-known sacred songs which were sung with rich tone, flawless intonation, and accuracy in all the parts. Sir Richard Terry said that in no other country in the world could an audience have done this. In some places, he hinted, a delay in carrying on the program would have led impatient people to tear up the seats or manifest annoyance in some other way.

"More Head, Less Hand," Is Advice to Pianists

Too Much Technic and Too Little Music Is Trouble with Present-Day Methods—
Study of Sense-Appeal Recommended—Original Thinking Necessary for
Correct Application of Principles Involved

By T. S. LOVETTE

WHILE many good articles appear from time to time on the piano hand, or on conditions pertaining thereto, a general analysis shows the question is treated with too great an absence of sense-appeal, without which the elimination of incorrect conditions is impossible and progress is nil—or at least slow and imperfect.

Were teachers to spend more time inculcating principles and sensations through sense-appeal, and less in talking about relaxation and arm weight, which do not bring about the much-sought-after results, there would be no necessity for the publication of articles such as the "Over-Worked-Hand."

In spite of the enormous amount of attention paid to various piano technic methods, experience would show a much larger percentage of "underworked heads" than of "over-worked hands."

It is not long since some of our noted pianists and pedagogues were much exercised, seemingly, over the redundant publicity given the so-called new methods exploited by Vladimir de Pachmann. The "stiff wrist" statement fortunately proved erroneous. But supposing he had been correctly quoted, would conditions in the pianistic world have been so very different from what they are at present?

Judging from the writer's experience, his answer would be in the negative, for although many seek the true path, the percentage of those finding it is very small owing to a lack of true analytical ability and psychological appeal.

Faddism Is Deplored

There is undoubtedly a tendency on the part of some teachers to go to extremes and become faddists along one or two phases of the work. With such it is a case of "straight wrist," "curved wrist," "inwardly" or "outwardly," a "low wrist" or a "high wrist," with no mention of the head in connection with the position or movement.

There is too much technic and too little music; too much hand and too little head involved in the present-day method of pianoforte playing. The old school admittedly paid too little attention to conditions of the machinery, but to go too far to the other extreme is equally fatal. This reference is, of course, to modern "relaxationists" whose sole object in life is to learn to play the piano, or to teach somebody else to do so, without any effort whatever, not even to the lifting of the finger. No doubt if they could, they would also advocate playing octaves without lifting the hand.

To hear exponents of the "relaxation" method dilate on the subject, one would think it the only element involved in the art of piano playing. It is fully time for them to realize that other elements are equally important and that, in addition, it is not only the ingredients used

that make the good cake, but rather the correct proportions. The advice given recently by a scientist in a musical publication "to lift the fingers in playing the piano just as little as possible," was good advice, even though coming from a scientist. But to philosophize once more, there is a little truth in every misstatement, and seemingly a little misstatement in every truth. Furthermore, it would seem that to get after the real truth necessitates the correct proportioning of both ingredients.

Opposing Forces

In all the workings of nature there is repulsion as well as attraction. There must be, if things are to hold together. There must be opposites. There must be tension as well as devitalization, energy as well as conservation and friction as well as lubrication.

But, as has already been said, it is proportion that counts. All the engine power in the world cannot propel an automobile when the tires get into soft plastic substances if there be no friction.

To revert to the piano hand, the cause of a wrong condition is, generally speaking, too much friction; but the cause of a poor tone quality may also be the lack of it.

"Relaxationists" are apt to ride their pet hobby to death, forgetting that variety of tone color, or as some might prefer to say variety in touch, depends upon a diversity of actions and that diversity of actions depends upon a multiplicity of adjustments. Some effects are produced by a greater percentage of arm weight and a lesser proportion of finger or hand leverage. Others, on the contrary, require more finger or hand action and less arm weight. Some players mix the ingredients instinctively, while others have to be taught the science by an appeal to various senses. The art of listening, feeling and adjusting needs to be developed in all students, almost without exception.

"It's no use staring about to catch sight of a sound," and that is what too many are doing. It is astonishing how little ears are used, and how much exertion is resorted to in the development of piano technic. Practising technic, to the majority, means nothing more than a mechanical aggressive development of muscles in fingers, hands and arms, like the animal that pokes its nose into a trough and thinks of nothing outside of it.

We have all been through the experience at some period of our lives, so it is really no insult to technic enthusiasts who have not as yet seen the light. The same conditions are to be met in the study of other instruments and the voice. Indeed, the "underworked" head is equally present in the theoretical world also; for few are conversant with the whys and wherefores of cause and effect.

Prevention Wanted

Few have any conception of the basic principles underlying fundamental facts. It is to be regretted that cures should be resorted to when preventive measures are obtainable in teaching and studying the application of principles and sensations in elementary stages. The lack of knowledge displayed by teachers, as well as students, is deplorable—even by so-called good teachers and advanced students. In the majority of cases the fault really lies with the teachers. Their failure to attend to fundamental truths is amazing.

This statement applies to every phase of the subject, even to the beginning, a clear appreciation of which is essential if the path is to be made smooth and rapid development is to result.

A thorough understanding of principles, and a sensitive appreciation of sensations are essential if unimpeded progress is to be gained. To talk of

these essentials does not suffice. A systematic application of them should be insisted upon if incorrect conditions are to be prevented or overcome. To dilate at length on the importance of relaxation, to teach a student to flop his hands and arms in the air and then permit him to cling to the keys with the wrong kind of pressure, is nothing short of stupidity.

Equally ludicrous is the idea of lifting the arm, with drooping hand, away above the keyboard, and then dropping the "whole bag of tricks" to the keys with the object of bringing about a condition of relaxation, or of teaching arm weight. Seldom is it realized that, before the keyboard is reached, a condition of contraction has already taken place. Or the hand and arm are thrown to the

keyboard with utter disregard of tone quality or the welfare of the instrument. The condition and action are wrong.

"Begin with Brain"

The "underworked head" is again in evidence. Why not resort to principle and sensation first, and then to exercises as a means of development? Why not begin with brain and end with brawn? First, use the head, and then the muscles. Astonishingly few students know how to strike a key, even those who have studied years with so-called good teachers. Suffice it to say that their instructors are good pianists rather than good teachers.

The writer feels almost like apologizing for making such sweeping statements, or at least, that a modification of them would be more palatable to the majority; but a lack of real appreciation of fundamental truths, underlying principles, sensations of inculcation and application, is so general as to warrant the assertions.

Anyway, only he whom the hat fits needs to wear it.

It was conditions such as these that gave Edison an opportunity to say that "violinists know little or nothing about

[Continued on page 19]

American Pianists Join London Summer Class of English Pedagogue



Tobias Matthay, English Teacher, and a Group of Students, Including Several from America—Left to Right, Center Row, Richard McClanahan, Charles King, Mr. Matthay, Raymond Havens, Carlos Buhler, Frederic Tillotson and Lester Hodges. Mrs. Matthay is Seated Beside Her Husband

LONDON, Aug. 9.—Several well-known American artists are numbered among those who are devoting their summer to special study under Tobias Matthay, noted English teacher. Mr. Matthay is the teacher of Myra Hess and many other pianists in England and America who have achieved success, and enrolls a group of pianists from across the Atlantic in his annual summer courses. Among those who are with him this summer are Frederic Tillotson of Boston, who has also been heard in London on several occasions in the past;

Richard McClanahan of New York, Charles Kunz of Toledo, Raymond Havens and Lester Hodges, who is now appearing in London with Elsie Janis.

Listeners May Hear Famous Stars on Radio

[Continued from page 1]

from time to time, in the past. Several reasons have led to this decision: 1. The artistic advantages have always been questioned. 2. Some members of the company are prohibited by their contracts from singing for radio. 3. Competition among sending stations might embarrass the opera management. 4. The debatable question of whether broadcasting has a favorable or unfavorable effect upon ticket sales.

No official statement has yet been made, however.

Washington Band Will Travel with Prince of Wales

WASHINGTON, Aug. 20.—A Washington band will travel with the Prince of Wales through the United States and to Canada. Meyer Davis is assembling musicians for the trip and music is being selected with special reference to the Prince's taste in dance orchestration. According to present plans, the band will play at several festivities incident to the Long Island polo matches and then will accompany the royal party to various points in the United States and to the Prince's ranch in Manitoba, Canada. A Washington band won the Prince's favor when he visited this country in 1919 and was chosen to play at many functions in his honor. On his departure for England, the Prince presented each member of the band with a jeweled scarf pin and wrote a letter of appreciation to Mr. Davis.

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Proposals for a New Home for Metropolitan Opera Seem Likely to Take More Definite Form—Difficulties Met with under Present Conditions—Walter Damrosch in the Dual Role of Conductor and Diplomat—Street Band Fails to Pass the Acid Test—Wanted: Gilbert and Sullivan Operas—Opportunities for American Composers—Wagner or Mozart?—The Daring of Music Students—Concert Singers vs. Automobiles

Dear MUSICAL AMERICA:

There has been so much talk about a new home for the Metropolitan Opera that it seems likely one proposal or another will begin to take concrete shape, or should it be partly concrete, before very long. The Chairman of the Board of Directors, Otto H. Kahn, was no sooner in sight of the New York skyline, on his return from Europe last week, than he indicated to ship reporters that he was still exercised with the housing problem.

As each new season arrives, and the list of prospective subscribers grows longer, the problem becomes more acute. It is simply intensified by conditions behind the scenes. Patrons demand novelties each year and they also call for a comprehensive repertoire of standard works.

The Metropolitan probably gives more different operas in one season than any other house in the world, and this in spite of antiquated methods of handling the productions. Each season difficulties which seem almost insuperable are surmounted by the technical experts and stage staff, and each season adds its problems with the coming of new works.

Sometimes when a singer is indisposed and a substitute production has to be found at the last minute, the difficulties are colossal. There is no place within the building to accommodate the huge stock of scenery which the company has to carry. It has to be carted away to storehouses, along with the elaborate paraphernalia of the "property" department which each production calls for, and it is no unfamiliar sight to see a quantity of scenery temporarily deposited on the sidewalk at the back of the house, covered with tarpaulins to afford it some protection from the weather.

But an even more pressing problem is the accommodation of the crowds who desire to witness the performances, and Mr. Kahn is very much alive to this problem. Once again last week he drew attention to the necessity for providing seats for the people who are unable to pay the higher prices.

It might also be pointed out that seats commanding a full view of the stage ought to be provided for all who purchase tickets whether the price paid is the highest or the lowest charged. The seating arrangements at the Metropolitan are anything but satisfactory.

Mr. Kahn is reported to have said that he would take the matter of a new opera

house up with other directors, but he has sounded out opinion before this. When the fuss about the projected music and art center of Mayor Hylan and his colleagues was at its height, it was suggested that the Metropolitan might become interested in the opera house which was to be one of the features of the grandiose scheme. Just how the project is coming along only municipal authorities can say, and meanwhile would-be opera subscribers must wait with as much patience as they can command for the chance of securing seats at the Metropolitan.

"We are still in the same old opera house," said Mr. Kahn, speaking at the testimonial dinner to Antonio Scotti last New Year's night. "It has tradition and atmosphere—two things precious to us—and its auditorium is dignified and splendid. But it is far from adequate. Everything behind the curtain is antiquated and inconvenient. It is a daily *tour de force* for Mr. Gatti-Casazza and his fellow-workers in the face of these insufficiencies and impediments to produce the effect they do."

Mr. Kahn went on to talk about the difficulty of providing sufficient seats, particularly for those music-lovers with modest incomes.

"It is," he said, "a solemn obligation of a semi-public institution such as the Metropolitan Opera to provide amply and generously for music-lovers of small means"; and he went on to express the wish that all concerned might agree upon the erection of a new opera house.

It is to be hoped the plan will soon come to fruition, and that before many years have passed we shall see the Metropolitan Company housed in a fine modern theater worthy of what is, to all intents and purposes, a national institution.

On the lighter side of music, Mr. Kahn also had something to say when he returned from Europe. You will remember that there was quite a stir last season when the son of the Opera's chairman insisted upon coming out as the leader of a jazz band. Now Mr. Kahn affirms his catholicity of taste and his belief in the possibilities of jazz.

Roger Wolf Kahn will be able to pursue his jazz aspirations without parental objection, for he is sincere in regarding the lighter music as an artistic expression. Mr. Kahn states he encouraged his son, and he believes that out of jazz will come a medium of American artistic expression. In his Jazz Rhapsody, he says, George Gershwin has treated jazz themes in a fine and serious manner. The movement is in fact "of serious purpose and promising art."

So that's that.

The story about American advertising men walking off with some two dozen spoons from the chest of gold plate which once belonged to Louis XIV, when they were recently entertained by the President of the French Republic, has been officially denied, fortunately for those who cherish the nation's honor and the uprightness of our people. It is too bad that all Americans who visit *la ville de lumière* do not possess the perspicacity and gallantry of two well-known American musicians who have recently attracted the attention of Parisiennes.

I have just had a note from Russell Snively Gilbert, one of the pianists and composers of whom we are not ashamed, which relates a little incident showing that an American is not necessarily *persona non grata* in France.

As he was entering a small shop near the Luxembourg Gardens he met an elderly gentleman carrying a cane and a brief case. A pencil fell from the case, and as Mr. Gilbert instinctively stooped to pick it up the gentleman thanked him, adding:

"You are an American; that is why you are so amiable."

Then there is our redoubtable Walter Damrosch, who went across to show the Parisians how Beethoven should be played. Even in this country Walter has earned a reputation for saying pretty much the right thing at the right time, and it is also known that if he makes a mistake there is no one who can get out of it more gracefully than he.

That is what seems to have happened when Walter went over to beat time for the orchestra of the Paris Conservatoire in the Beethoven programs. In an interview he gave to the press he naturally wanted to spike that old idea that there is nothing but Indians west of Buffalo, and so he told them, according to the



Josef Borisoff, the Russian Violinist, Who Studied with Sarasate and Later with Leopold Auer, Graduated from the Petrograd Conservatory Under the Old Régime and Was Soloist on Numerous Occasions During His Military Service in the Czar's Army, with the Military Symphony Orchestra. He Was Teaching at the Conservatory in Rostoff When the Revolution Broke Out and He Came to the United States. In His Leisure Moments, Mr. Borisoff Spends Much Time at His Easel, Being a Talented Painter as Well as a Musician

report, that America has twelve symphony orchestras, five of which are the best in the world.

Now, if Walter had told a home audience that, we should have patted him on the back and marveled at our own musical precocity. But in Paris it was a horse of a different color. So what did Mr. Damrosch do? He simply sent word to the paper that he had been misquoted and asked it to make a correction. What he really did say was that there were twelve orchestras in America, five of which are easily among the best in the world.

Which not only leaves room for a French orchestra or two, but might also admit other European organizations into the company of the elect. Thus he made the French happy and hurt nobody's feelings.

Since Mr. Coolidge has issued a statement recognizing the value of music to a nation, I suggest that, if he is elected, he send Walter over as ambassador. This is, of course, after he has finished his first forty years as conductor of the New York Symphony.

James H. Rogers, music critic of the *Cleveland Plain Dealer*, referred once to the lucubrations of the "Groupe des Six" as the "dill pickles of music."

And now Brooklyn gets the real and actual thing.

"We like the music of all lands, When played by all but German bands. For they go:

"Ta-ra-ra, ta-ra-ra boom ta-ra," etc. So ran the original version of the bananas song of its day.

But the German band that got into the lime-light of a Brooklyn street (in a manner of speaking) was not allowed either to "ta-ra-ra" or "boom" very long. It was the children who stopped them—with pickles.

Children are generally as expert as a prima donna in getting what they want, or in getting rid of what they don't like. In this case it was not the band, *per se*, that they objected to, but the band's program. "Ach, du Lieber Augustine" and "Die Wacht am Rhein" have nothing particularly wrong with their melodies or harmonization, but the young ear craves something more up-to-the-minute.

These children, being of tolerant dispositions and wishful to give the musicians every chance to reform, postponed the pickle treatment until after they had delicately suggested that the musicians "cut the antiques" and give them jazz. Their exhortations falling upon ears that were deaf to all save engrossing harmonies, the young people filed into the nearest grocery store, invested their pennied capital in pickles, solemnly marched out into the presence of the players—and consummated their revenge.

I always used to enjoy the German bands that played upon our streets. They seemed capable. So it is with regret that I chronicle the failure of one of them to pass the acid test.

The success of a season of Gilbert and Sullivan operas at the Princes Theater in London gives one furiously to think, as the French say.

The English are a chauvinistic race about some things, but the huge audiences that attended these performances can hardly have been attracted entirely by the prospect of hearing the British lion roar to the tune of "He Remains an Englishman" or "When Britain Really Ruled the Waves." They went because they would hear some of the world's most delightful music and as scintillating dialogue as has ever been written. Furthermore, the company is said to have been excellent in every respect, knowing how to sing as well as how to act.

Involuntarily the question comes to mind as to why New York is without Gilbert and Sullivan. Theatrical producers constantly reiterate that the public does not like this sort of entertainment and that it prefers pieces without plot, with vapid music, singers (?) without voice, actors who can't act and dancers who can't dance. Well, it may be so, but this sort of reasoning reminds me of the little children who were discussing how Adam and Eve named the animals in the Garden of Eden.

One said, "Well, that looks like an elephant. Let's call it an elephant!"

In other words, theatrical managers produce their meretricious shows, and the public goes because there is nothing else of the kind to go to.

Ergo, that's what the public likes. Life is very hard, very difficult. There must be many music-lovers who pine for the delights of "Patience," "Pinafore," "Iolanthe" and "Mikado," not to mention all the rest of the heavenly list. Would it not sweeten the bitterness of living if we could hear these pieces—hear them really sung, with accompaniments played by the necessary number of instruments? The Savoy tradition is as definite as that of Wagner and of Shakespeare. There are not many left who know it, but there are still some. America spends an unthinkable number of millions a year on music. Why not some of this for Gilbert and Sullivan?

American composers are having great chances placed before them these days in the shape of prizes offered by Mrs. F. S. Coolidge, W. A. Clark, Jr., the North Shore Festival management and others. Lacking government encouragement, our musicians must depend on private largesse.

Now it's up to the budding composer to apply himself to the business of learning how to write, which requires a little more study than some may realize.

When Vincent d'Indy came to America he related how, after he had been composing for some time in his youth, a friend took him to César Franck, d'Indy himself taking along one of his best compositions.

"Papa" Franck looked the manuscript

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

over kindly, made one or two corrections and handed it back with the comment: "My dear young friend, you know nothing."

Militant-minded persons may see in the proximity of Wagner and Mozart festivals in Europe an excuse for trying to decide which of these two composers shall be greater.

Do I hear someone say "Wagner," with an added italicized "of course"?

But listen. Emma Albani was one of the first to sing *Elsa* in America, also creating this rôle at Covent Garden in London. She was famous as *Eva* and *Elisabeth*, and closed her operatic career with *Isolde*.

And quite recently, writing to a protégée who was singing the *Countess* in "Figaro" and *Eva*, she said:

"Remember, my dear, that Mozart is superior to Wagner."

I wonder what Lilli Lehmann would say.

Here is a suggestion to improve a detail in producing "Siegfried."

"I read with great interest a suggestion that the *Forest Bird* should be allocated to a boy instead of a soprano," writes C. B. Keston to the *London Daily Telegraph*.

"But I would go one better (or worse)," he continues, "and, as an ex-stage manager, seriously propose that said boy be placed in the orchestra, or in a stage box (of course, in such case, concealed from the audience)."

"The advantage would be that the clear voice would carry distinctly to the whole house, and the important words of the *Forest Bird's* prompt to *Siegfried* would be audible to everyone. Also (treating the proscenium as a fourth wall) *Siegfried's* gaze would follow the flight of the bird 'round the auditorium and eventually off in the direction of *Brünnhilde's* peak.

"But, pray, under any circumstances, let there be no stuffed fowl!"

Who dares to say musicians are not daring?

Take the tenor who leaps upward at a High C he has not one chance in a hundred of reaching. Take the débutante who does not fear (until afterward) to tackle music the experienced artist approaches with misgivings. And what of the singing pupil who applies to a great teacher for an opinion of his voice?

So I was not at all surprised to hear that a feminine student of the New England Conservatory in Boston and of the Boston University acted "on a dare" proposed at a fashionable dinner and successfully stowed herself away on a ship bound for Greece.

She was caught, of course. Stowaways always are, but she was not thrown overboard. Neither was she made to work at disagreeable tasks like the boy stowaways of popular fiction. She was not even required to peel potatoes, she said when, on her return, she got into court and into newspapers. In fact, she was given a second-class room on the homeward trip.

Certainly musicians are daring. I even know one who says he doesn't like jazz.

They are nothing if not purposeful, these young musicians.

Two more, headed for grand opera in New York (so they say), have obtained that priceless thing your operatic star beams upon agents by day and by night to get.

I refer to publicity.

They are a young man and a young woman who breezed into New York from Media, Pa. They were just married and announced to the court in which they appeared on a bond-theft charge, which they denied, that they intended to sing romantic tenor and dramatic soprano respectively.

The Metropolitan is their goal, but they appear content to study for a while before breasting the tape. In this respect they are wiser than those ambitious singsters who seem to think learning how to declaim in "grand uproar" can be mastered in about one month.

I have followed with interest what the local managers all over the country have been writing to you about various difficulties in the concert field. It seems

that your series on "What Is the Solution?" has opened a forum in which many wish to air their troubles and suggest remedies. Let them all come, and have their talk, say I. There is nothing like open discussion, and that is why I feel inclined to take issue with one of your correspondents.

Mr. S. B. Everts of Syracuse declares that better current and local publicity by the booking managers is wanted. Too many bureaus, he says, sign a contract with the local manager, and then wash their hands of the whole matter.

"When we contrast this condition," he continues, "with the tremendous efforts made by organizations like the automobile companies, for example, who advertise largely in local papers to help their selling agents, send them all kinds of selling material, keep them in touch with the largest developments all over the entire country, advise them freely on every condition that arises, and spend a tremendous amount of money to build up a good agency in each city in which they operate, we can see how far short the booking managers fall of this ideal."

The ideal is, with all respect to Mr. Everts, quite impossible of attainment, and he would be a super-manager indeed who did not fall very far short of it.

In the first place, I would like to ask Mr. Everts if he has any idea of the turn-over of a big automobile corporation, and the proportion thereto of its appropriation for publicity. Then there

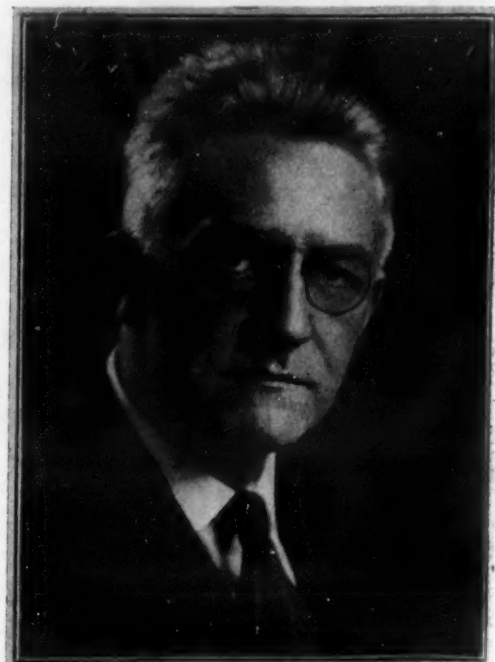
is the question of the selling agent's responsibility. To secure the local agency of a big car, a business man must furnish guarantees of his financial status and selling ability. The booking manager, on the other hand, has sometimes to take risks with unknown quantities. On occasions the loss resulting has been by no means negligible.

But there is no analogy between a motor car and a coloratura. You can't standardize the vocal equipment of a prima donna and turn out so many Melbas weekly. You can't buy a tenor and keep him in your garage. You can't order a baritone f.o.b. Detroit.

But why pursue the subject? It is obvious that the national campaigns of the automotive field cannot be applied to the concert business. If the manufacturer had one or two cars to sell in a limited number of cities from, say, October to April each year, his advertising appropriation would be less than that of the booking manager. Every good manager knows his business, and does what he can to put his artist over, whether it is Amelita Galli-Curci in New York, or Miss Hilda Cadenza in Pottsville, says your

Mephisto

Plans for Opening of Curtis Institute Occupy John Grolle, Director



John Grolle, Executive Director of the Curtis Institute of Music, Philadelphia

PHILADELPHIA, Aug. 16.—Since the reward of good work well done is usually more work, it is not surprising that there is no busier man in Philadelphia than John Grolle, executive director of the Curtis Institute of Music, which will begin its first term in the fall. It was no accident that placed Mr. Grolle in the responsible position of organizing and formulating the policies of this new school, which will rank among the most important in the country. His work in building up the Music School Settlement of Philadelphia not only disclosed executive ability of high order, but also showed that he possesses a vision of the musical possibilities of America.

During the last year, Mr. Grolle has worked with great energy and enthusiasm, preparing the physical equipment, building up a faculty and looking after the many other details that required his personal attention. He has obtained the necessary buildings, two fine residences, which he has had remodeled, one for the preparatory and the other for the conservatory department, and has organized a faculty which includes such well-known artists as Carl Flesch, Michael Press, Josef Hofmann, Mme. Charles Cahier, Marcella Sembrich, Andreas Dippel and Leopold Stokowski.

In all his efforts Mr. Grolle has had the intense personal interest of Mary Louise Curtis Bok, founder of the Curtis Institute, and the loyal support of his assistant, Grace H. Spofford.

Puccini Sues Vienna Theater for Contract Breach

VIENNA, July 31.—Giacomo Puccini, Italian composer, has brought suit against the Carltheater here charging breach of contract in connection with the production of his opera "La Rondine." The theater bought the rights to the première four years ago, he says, agreeing to produce it within three years. It is, however, still holding him to the agreement, and the contract, he insists, has prevented the production of the opera in other cities. The suit is all the more curious, since the Carltheater is not an opera house but the home of most of the famous Viennese operettas.

Paul Kochanski Spends Vacation in Vichy

Following his many engagements in France, Spain and England, Paul Kochanski, violinist, is now spending his vacation at the Hotel Albert I and Notre Dame in Vichy. Among his special appearances abroad was one before the Queen of Spain, where the audience numbered only thirty persons at the court. In addition to several solos, Kochanski played the Brahms Sonata with Arthur Rubinstein, at the request of the Queen. In London Kochanski appeared at several private engagements at the homes of Lord and Lady Carrisbrooke and Mary Hoyt Wiborg and at the dinner and reception given by the Polish Minister, which was attended by many of the English and foreign nobility. Kochanski received tributes for his artistry from Darius Milhaud, Marc Pincherle, Paul Le Fleur and other foreign critics.

SEATTLE MUSICIANS ENTERTAIN VISITORS

Eastern Teachers Are Guests of Westerners—Summer Recitals Popular

By David Scheetz Craig

SEATTLE, Aug. 16.—The presence of a number of visiting musicians and teachers prompted the Seattle Clef Club to sponsor a dinner recently in order that they might meet the resident members of the profession. A committee representing the executive board of the Clef Club, including W. H. Donley, vice-president; Orrill V. Stapp, treasurer, and Alfred W. Dyer, secretary, gathered about fifty people. The out-of-town teachers and guests were Karl Breneman, John M. Williams and Theodore Spiering, New York; Alexander Sklarovski, Baltimore; De Loss Smith, Missoula, and Fred Beidleman, Tacoma. Mr. Donley presided and David Scheetz Craig was toastmaster.

Theodore Spiering, violinist, gave his third and final concert of the summer at the Cornish School, presenting a request program. John Hopper was accompanist.

New York Symphony Ends Chautauqua Concerts

CHAUTAUQUA, N. Y., Aug. 16.—The New York Symphony will end its series of thirty-one concerts here under Albert Stoessel with the program next Saturday afternoon. The series began in July and covered a wide field of orchestral literature. Four types of programs were given, including symphonic, popular, children's and choral. Composers represented included Bach, Beethoven, Borodin, Debussy, Brahms, Franck, Grieg, Haydn, Chadwick, Tchaikovsky, Wagner, Saint-Saëns, Rimsky-Korsakoff, Mendelssohn, Schubert, MacDowell, Schumann, Liszt, Stoessel, Rachmaninoff, Chopin, Mozart, Dvorak, Walter Damrosch and Richard Strauss. Programs all conformed to the liberal educational spirit underlying the Chautauqua institution's activities. The annual visit of the New York Symphony developed a popular demand for orchestral music among the students and other visitors.

Iowa Composer Honored

WATERLOO, IOWA, Aug. 18.—An organ composition by a Waterloo composer, C. Albert Scholin, called "Memories," was chosen as one of the best numbers in a list representing thirteen American composers, by Wilhelm Middleschulte, organist, of Chicago. It was presented in a recital given by Mr. Middleschulte at Notre Dame University, South Bend, Ind., and was one of the half dozen most popular numbers on the program. Mr. Middleschulte will also use Mr. Scholin's organ compositions on other programs. Mr. Scholin, who has composed several

organ, piano and vocal works, is director of music and organist at the First Methodist Church.

BELLE CALDWELL.

Chicago Opera Heads Decorated by King of Italy

CHICAGO, Aug. 16.—Samuel Insull, president of the Chicago Civic Opera, and head of the Commonwealth Edison Company and the Peoples Gas Light and Coke Company, has been notified through the Italian Consul in Chicago that King Victor Emmanuel will make him grand commander of the Order of the Crown of Italy. Giorgio Polacco, musical director of the Chicago Civic Opera, will also receive this decoration, according to Consul Leopold Zumini. The order was founded in 1866, at the conclusion of the Italian war with Austria, when Victor Emmanuel II was given the iron crown of the Lombards.

Grand Rapids to Open Conservatory

GRAND RAPIDS, MICH., Aug. 16.—The Grand Rapids Conservatory has been incorporated to conduct courses of study leading to diplomas. Oscar Cress is president and director and has engaged local musicians for the faculty. Decorators have remodeled the conservatory's quarters at 135 Fulton Street, E., in preparation for the formal opening on Sept. 2. Faculty members will be Mr. Cress, Bertha Seekell and Julia Krapp, piano; George A. Murphy, tenor, and Kathryn Strong, contralto, voice; Nathan Leavitt, violin; Harold Tower, organ, and Mrs. William H. Loomis, harmony, counterpoint and musical history.

SIDNEY B. COATES.

What Is the Solution?—Managers in Western Centers Advance Suggestions to Mitigate Ills in Concert Field



HE readjustment of artists' fees to other details in the concert business is advocated, as a means of solving pressing problems, by managers operating in the Western States. "The artist has it in his hand to remedy existing difficulties," remarks one local manager in giving his views. Another authority alludes to the problem of trying to buy attractions that can be sold with enough profit to pay running expenses. More pioneer work among performers is recommended, the suggestion being made that singers and players be willing to break new ground in the smaller centers. The need of more adequate halls is also touched upon in opinions added this week to the inquiry into the situation begun by MUSICAL AMERICA in the issue of March 15, and continued without interruption since that date.

"The people want more music," says Eugene Redewill, manager, of Phoenix, Ariz. "But the prices are at fault. Arizona could stand three times as many concerts as it gets."

These conditions are not due to over-booking, but to over-charging, Mr. Redewill asserts.

Patronage was normal in Phoenix last season, but Prescott will not give a course next season, owing to running behind last year.

There are no "fly-by-night" managers in Phoenix, but Mr. Redewill complains of lack of cooperation from some booking managers.

"I buy outright when the attraction is known to ten per cent of my patrons," he says, "and when the price is right. The price need not be necessarily too low, but must not be too high in proportion to what the attraction plays for elsewhere."

"Over-booking does not retard the development of new territory. There are several towns and cities in Arizona that could be developed."

Artists' fees are not "one-priced" enough, Mr. Redewill thinks. There are not too many good artists, but there are too few local managers in his State. The active local managers seem to have sufficient ability and fairness to carry out their agreements. Most of the local managers in Arizona are competent to get all the necessary publicity, but newspapers are not always helpful.

Would Regulate Prices

Mr. Redewill says an educational move to introduce more efficient business methods among local managers is not necessary.

"The reform is needed in the artist's business ability to see that the price the local manager pays is not too high and out of their class," he remarks.

Clubs, he believes, are probably more dependable than local managers, but "rather slow to act."

The concert course and the individual concert are equally well patronized in Arizona, and Mr. Redewill is in favor of civic music courses.

"I have repeatedly offered to stop bringing attractions if a strictly mutual organization would bring them," he adds.

General business depression resulted in a bad season for unknown artists, but the most famous artists will draw in Phoenix at any time. Radio has had no appreciable effect upon the business of concert-giving. Phoenix needs a hall to hold about 2000. The halls in use are not good for sound, Mr. Redewill states. A civic auditorium would help to solve managerial problems.

This is how he would solve the problem in general:

"Have the artists insist on their au-

thorized fee, neither too high nor too low. Take the average earnings the past few seasons—big and small money—divide them into the number of appearances, and use that as a basis for a starter. To charge one town \$600 and another \$300 is bound to bring a reaction—and that is the report I get from most other local managers.

"Quotations made me for the coming season are prohibitive. Let the artist work the same as anybody else. What if they do give a few more concerts? If they are good, they will be in greater demand the following season and the more people that hear them the better. This is an age of big turnovers and small profits. I don't see how the artist can be different from any other commodity that is bought and resold.

"Suggest to the artists not to pyramid their fees more than ten per cent a year. Most of them don't get more than a few contracts when they double up, as they frequently do. Why not look their box-office value squarely in the face? Self-esteem, pride and conceit are poor articles to try and sell. Outside of a dozen or so, I believe that most of the artists would be afraid to publish their prices and earnings the past two seasons. This proves that they are not well marketed. The American public buys very generously.

"In short, I believe the artist has it in his hand to remedy existing difficulties. The managers are not worrying. They would rather be idle than run a chance of losing money. And why should they take any risk at all? It is up to the artists to do their own national advertising. To build a local reputation for the artists (many of whom are unknown) and pay more than their reputation is worth, is like paying alimony and feeding oats to a dead horse."

Tucson Likes Music

Tucson, Ariz., did not suffer any cancellations through local managers last season, but a few through impresarios or owing to an artist's illness, according to Mrs. S. Heineman, president of the Saturday Morning Musical Club in that city.

The condition of over-booking has not been found to exist there, and bad judgment has been shown only when a substitute artist did not come up to expectations. A cooperative spirit is evident among local managers.

Tucson is keenly interested in music, Mrs. Heineman points out.

"A season is hardly ended," she says, "before our music-lovers wish to know what the next year's attractions will be. Our audiences are so well-trained in the highest type of music that an artist is often at sea in giving a program until the contact is felt."

"Every possible cooperation is received from booking managers. We receive plenty of advertising matter and frequent visits, with a willingness to aid in putting over our attractions. Over-booking is a great mistake in our particular line. Many booking managers think Tucson should be included in all the artists' tours. If our club does not absorb the attraction there is a loss, and the manager wonders why."

Under normal conditions there are not more concerts than the country can absorb, Mrs. Heineman says. But the State has suffered a depression in the last two or three years, owing to conditions in the cattle and mining industries, that affects all lines. Over-booking does not retard the development of new territory, as distances between cities are short and the transportation facilities good in most cases. Therefore a great artist cannot appear in more than four or five cities in Arizona. The "jump" between States is so great however, that a day is lost in travel.

"There are never too many artists if they are what the word 'artist' implies," Mrs. Heineman says. "Their fees are very high at times, but I believe this condition could be adjusted between eastern managers and the middleman."

"Our local managers' methods are clean-cut. Local managers are always ready to take suggestions that will improve the situation. Most decidedly does the local manager know the technique of publicity and advertising, and I can say with pride that we are favored with publicity and very fine cooperation from our music dealers, the press and the university."

Mrs. Heineman believes clubs are more dependable financially than local managers. The Saturday Morning Musical Club has "played" all its attractions as a course on a percentage basis. The club's artist course is always sold in advance, and is therefore assured of success; but this method calls for a great deal of work for two months prior to the season's opening.

Tucson has several halls seating from 700 to 900. The auditorium in the new High School will seat 1300.

Reno's Difficulties

Reno, Nev., has had only one cancellation in several years, and that was last season.

"Our problem," states Mrs. John F. Hansard, president of the Nevada Musical Club, "is trying to buy concerts that will sell with enough profit to pay running expenses. With the price of artists going up, we find this more and more difficult. We cannot raise our selling price. Our only salvation is buying young artists who haven't yet reached the \$1,000 class,—hoping they may be famous some day!"

As to public interest in music, Mrs. Hansard says:

"Conditions here are better than they used to be, but public interest is still far from what it might be."

Reno has no local managers, and as the club Mrs. Hansard represents is the only one exploiting concerts, there is no over-booking. The club has lost money for the last two seasons. This loss has come through paying too much for artists, Mrs. Hansard claims.

Answering the question: "What is wrong with the concert business generally?" Oliver C. Jones, manager of Boise, Idaho, says:

"Briefly,—too high artists' fees and

concert managers who are too independent in their demands upon the smaller cities. Artists are not willing to help build up business in the smaller cities. The price of tickets usually has to be made to fit the cost of the artist.

"I would solve the problem by a campaign to enlist the aid of every mayor and city council in the United States to build municipal halls large enough to seat several thousand people, and at reasonably low rents. Then seats could be sold from \$1.10 down to thirty cents. Draw the masses in this way, and educate them. Great artists would profit greatly in the end by such means. They would sell their services at a fee that local managers could offer and would be heard, not by a select crowd, but by the masses."

Boise does not show sufficient interest in music, Mr. Jones states. He believes this is due to the wrong kind of artists being presented. Great artists demand too high fees for the small cities, and the "small" artist is not "good enough to attract."

At one time Boise suffered from the activities of questionable local managers, but has been free from this maladministration in the last few years. Gratifying cooperation has been received from booking managers. The West has not had too many concerts, and Mr. Jones is of the opinion that the more people hear good music, the more they want to hear.

"There is plenty of new territory to be developed," he is sure, "but it cannot be done unless artists of renown will do pioneer work at a fee that is within reach of receipts. Maud Powell did more pioneer work in out-of-the-way western places than any artist I ever knew,—and made it go, too."

"Big Artists Pass By"

"I do not think there are too many artists, but there are too many singers and players touring the country and in many cases, local musicians are far superior performers. The artists' fees are all too high for a city the size of Boise. Here a big fee cannot be paid. Thus the big artists pass us by."

The business methods of clubs and other organizations is criticized by Mr. Jones, who speaks of the professional manager as usually wide-awake. He indorses the idea of an educational move to introduce more efficient business methods among local managers. Civic music he refers to as "one of the best assets the managers have to create interest in music."

Radio gives people some splendid opportunities to hear good music, together with poor music, and creates a desire to hear great artists in person, Mr. Jones says. On the other hand, he thinks radio "feeds them up on too much music and has a tendency to keep them from concerts."

The situation in Boise in regard to halls and theaters is "about the worst imaginable." The high rental of the best theater removes it from the local concert manager's reach, and Mr. Jones does not consider other theaters suitable enough to use. Nearly every city of his acquaintance "falls down" on the question of a hall, Mr. Jones asserts. The press in Boise is "very good," and newspaper criticisms are the "proper thing, if the critic knows his business; but in the smaller cities he seldom does."

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Musical America's Open Forum

MUSICAL AMERICA is not responsible for the opinions or statements of Open Forum writers. Please make your letter brief, and sign your full name and address. Names will be withheld if requested.—EDITOR.

The New Opera House Project

To the Editor of MUSICAL AMERICA:

One is torn between utility and conservatism in reading that Otto Kahn returned from Europe exercised over the need for a new Metropolitan Opera House. True enough, the opera house is not large enough to accommodate the crowds that wish to get inside to hear grand opera, but it is also true that it is too large for a number of the operas given. If a still larger house were built, the repertoire would have to be decidedly restricted. Anyone who doubts this has only to go to hear "Bohème" and "Rosenkavalier" and a score of other works, sung in the Brooklyn Academy where the acoustics are just as good and the lines of vision far better than at the Metropolitan.

When "The Barber of Seville" was sung by the Chicago organization at the Manhattan Opera House several years ago with the delectable Ivogün, it seemed like music heard for the first time, and one realized how much of Rossini's delicious froth is lost in the vast reaches of the Metropolitan.

True enough, as Mr. Kahn said, the present opera house is out of date. The mechanism behind the scenes is a scandal and many lovely effects are impossible of achievement because the equipment is of another era. There are many, too many, seats in the auditorium, which have no adequate view of the stage, the seating of the orchestra circle and the sides of the balconies, facing each other instead of facing the stage, is an absurdity, and last, but not least, the corridors, entrance, and the outside of the building are enough to make it a laughing stock of any one with a sense of humor. Some English traveler, Arnold Bennett, if memory serves, after visiting the Metropolitan Life Building, went to the Metropolitan Opera House, and remarked: "You Americans are a curious people."

You build your office buildings like opera houses and your opera houses like office buildings!"

But when all's said and done, I for one, should be exceedingly sorry to see the old Metropolitan Opera House abandoned. It has a mighty tradition which it has sustained gloriously. JOHN B. CLEMENT.

Brooklyn, Aug. 15, 1924.

Testing the Public

To the Editor of MUSICAL AMERICA:

The letter in your Open Forum, Aug. 16, suggesting that singers might do well to go and sing in obscure movie houses in order to test their real abilities, strikes at the root of an important question. The power of a name is immense. Piffle by Beethoven, Chopin and practically every other composer that ever composed, gets by on account of the name. There are many dozen of Schubert's songs that no publisher of the present would consider for an instant and there are many musicians who thrive on their reputation long after their performances are admirable in any respect. There is a story of Joachim having had a fight with one of his friends. The disagreement was finally made up and the friend said, "I forgive you because you were Joachim!"

Are there any musicians who would dare to put themselves to the test of performing in an Eighth Avenue motion picture house? I doubt it exceedingly!

SELBY J. DEAN.

New York City, Aug. 17, 1924.

Victor Herbert's Operas

To the Editor of MUSICAL AMERICA:

In reply to Mr. Metcalfe's letter in your valued journal of Aug. 9, I find it discourteous, ill-tempered and inaccurate. My opinion of "Natoma" was based upon criticisms from Mary Garden

and other musicians who ought to know its value, and on letters from the late and great composer who wrote of nineteen successful performances under Campanini. As to "Madeleine," it is a gem. In Europe, they harp upon successes and ignore the failures; but we are too prone to do the contrary, not to mention a decided want of chauvinism in art. Since music is art and art is history, you cannot dissociate them from chauvinism or patriotism; and my modest stand for my colleagues has had, as a basis, my desire for prestige for American art and the artist. There are plenty of singers who can verify my statements, as well as composers. That foreigners prefer to sing foreign music proves the very chauvinism which Mr. Metcalfe holds in so little regard. If the composers and artists with whom I have been associated in my work find it of little use, they will tell me so. In the meantime I beg Mr. Metcalfe to desist from such inaccurate letters concerning my activities.

ELEANOR EVEREST FREER.

Chairman, American Opera Society of Chicago, Inc.
Chicago, Aug. 12, 1924.

Wanted: A Handel Opera

To the Editor of MUSICAL AMERICA:

Reading about the Handel Festival at Gottingen, at which several of this composer's operas were given, I cannot help wishing that we might hear at least one Handel opera in America.

Most musicians are weary unto death of annual repetitions of "Messiah." A masterpiece "Messiah" undoubtedly is, and if some conductor would have courage enough to cut it down to reasonable length and prune away a lot of the florid passages that few singers of our day can cope with (I refer to the "refiner's fire" and such), and that do not at all match the words, I could still go to a performance with pleasure. But to confine our knowledge of Handel to "Messiah" is as foolish as to see no Shakespeare play except "Hamlet."

Reports of critics attending the Gottingen Festival tell us that "Xerxes" is beautiful from start to finish. Then why is it not produced by one of our opera companies? The music is said to be bright and engaging. We forget that Handel was an operatic composer before he started in to write oratorios and that he thoroughly understood theatrical requirements.

The experiment of a Handel opera in America might not be a success, but that is the trouble with our operatic policies—they are not sufficiently experimental. At any rate, Handel would lift us out of the rut we have got into.

LUCIUS R. MERRYVALE.

Philadelphia, Aug. 18, 1924.

Alberti Pantomimes Begin Engagement at Cincinnati Zoo Opera

"Querida del Toreador," a pantomime written and staged by Eva Alberti, was presented at the Zoo Opera in Cincinnati this week by Mme. Alberti's company. Music for the orchestra was arranged by Horace Johnson. Next week and the following week the company will play Mme. Alberti's "Strolling Player" and "Midsummer Night's Dream," arranged from Shakespeare's play. Leading rôles are taken by Jacques Cartier, Patricia Pendleton, Thalia Zanou, Dorrance Hubbell and Katherine Traub. Mme. Alberti has commissioned Mr. Johnston to write a complete score for a pantomime to be taken from Hawthorne's "Marble Faun," to be produced a year from next October.

XAVER SCHARWENKA SAILS WITHOUT HEARING JAZZ

Polish Composer-Pianist Says He Does Not Know What It Is—Other Artists Arrive and Depart

Xaver Scharwenka, Polish pianist, composer and teacher, sailed for Germany on the North German Lloyd Liner, Sierra Ventana, on Aug. 16, after a two months' stay in the country during which he conducted a master class at the Chicago Musical College. He was accompanied by his wife and daughter. Mr. Scharwenka, when asked his opinion of American jazz, said that although he was seventy-five years old, he had never heard any jazz and did not know what it was.

Sailing the same day on the Leviathan, was H. B. Tremaine, president of the Aeolian Company. Loudon Charlton, New York concert manager, sailed on the Baltic, on Aug. 16, for a holiday in England and on the Continent. Before returning to this country Mr. Charlton will spend a few days with the Flonzaley Quartet on Alfred Pochon's estate in Switzerland. Mr. Pochon is second violinist of the Quartet which is under Mr. Charlton's management.

Arriving on the Leviathan on Aug. 12, was S. Hurok, New York concert manager, and Cyrena Van Gordon, contralto of the Chicago Civic Opera Company. Roland Hayes, American Negro concert tenor, arrived on the Paris, on Aug. 15. The Fiske Jubilee Singers were due on the Celtic, on Aug. 19.

Harold Morris Appears in Concert in Bear Island, N. H.

BEAR ISLAND, N. H., Aug. 18.—Harold Morris of New York recently gave a piano recital here for the entertainment of the summer colony. The most important place on the program was occupied by the "Appassionata" Sonata, Op. 57, by Beethoven, which Mr. Morris played with fine effect. In his introductory group were included Ecosseises by Beethoven-Busoni, Gavotte by Gluck-Brahms, Waltz in A Flat by Brahms, Pastorale and Capriccio by Scarlatti and Marche Militaire by Schubert-Tausig. He concluded with Guion's arrangement of "Turkey in the Straw" and three Liszt numbers.

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WEEKLY SURVEY OF EUROPE'S MUSIC



Munich Challenges Bayreuth Laurels

MUNICH, Aug. 6.—Challenging comparison with Bayreuth, Munich opened its Wagner Festival with "Die Meistersinger" on Aug. 1. The contrast of the luxurious Prinzregententheater with the bare, bleak Festspielhaus at Bayreuth establishes the difference between the festivals. The climb up the hill, the uncomfortable seats and the view of back-stage preparations at Bayreuth combine to make the visit a pilgrimage.

At Munich one goes comfortably, to enjoy the performance. There is none of the austerity of Bayreuth, but there is not the spaciousness and the opportunity for production on a large scale.

The choral work and the staging at Bayreuth maintained the Wagnerian tradition of superiority. The ensemble was stupendous; the individual performances were not so remarkable. At Munich the singers stood out by the beauty of their voices and the effectiveness of their characterizations. Maria Müller, who will go to the Metropolitan next season, was a charming *Eva*. There was a naïveté in her interpretation and a freshness in her voice which held the audience. Paul Bender dominated the rest of the cast as *Pogner*, overshadowing by the force of his personality the intrinsically more interesting *Hans Sachs* and *Beckmesser*. Friederich Broderson, the *Sachs*, did not stand out in the first act, but his performance seemed to gain in momentum and understanding as the opera progressed. Josef Geis was a *Beckmesser* who was sharp without being malevolent, ironic and shrewd, rather than grotesque. The *Walther* was, as usual, adequate as portrayed by Otto Wolf, and Karl Seydel was an engaging *David*. Hans Knappertbusch conducted with vitality but with an apparent lack of unity in his interpretation.

In the last act the production was stylized to a degree which made it seem un-Wagnerian. The dance, instead of being a simple folk-dance, was a more or less pretentious ballet, and the costuming of the Guilds in Marie Laurencin pinks, blue and greens added a further incongruous note to the atmosphere.

The "Ring" cycle began on Aug. 3 with a performance of "Das Rheingold" which followed the composer's directions explicitly. Hermann Wiedemann of Vienna was an excellent *Alberich* but seemed to lack the force and power in his characterization which he had in his voice. Karl Seydel was a *Mime* of the true Nibelungen school. Hans Knappertbusch again conducted in a fine musicianly performance which, however, did not seem to rise to great heights.

In "Die Walküre" the beauty and illusion of the production overshadowed minor faults. The scenes, as seldom happens in Wagner, even in Munich, were worthy of the music, and so were several of the singers. Wilhelm Rode's *Wotan* was vocally and dramatically subtle and effective. Luise Willer's interpretation of *Fricka* was unusual and natural. Mr. Knappertbusch's conducting, as in the "Meistersinger" performance, seemed to lack fluency; but occasionally, when the music demanded it, he provided remarkable effects.

American Prima Donna with Carl Rosa Company

LONDON, Aug. 4.—When the Carl Rosa Company opens the new season at the King's Theater in Hammersmith on Aug. 18, Mme. Wahhy Lund, a mezzo-soprano from California, will be its prima donna in Saint-Saëns' "Samson and Delilah." Mme. Lund has joined the company from the Royal Italian Opera in Cairo.

Financial Crisis in Vienna Theaters

VIENNA, Aug. 1.—Vienna, despite the activity of her musical and theatrical season, is now suffering an acute financial crisis. The Staats and Volksoper both show an enormous deficit, but that was expected. Nothing succeeds here now. Even productions of the famous

Viennese operettas are losing money. The only successful venture is Max Reinhardt's Theater in der Josephstadt. This is supported for the most part, it is said, by backers who have transferred their

subsidies to it from the opera houses. It is due to this, the music world claims, that the new Strauss opera will have its première in Dresden instead of in Vienna.

Mascagni Gives "Aida" in Vienna Arena

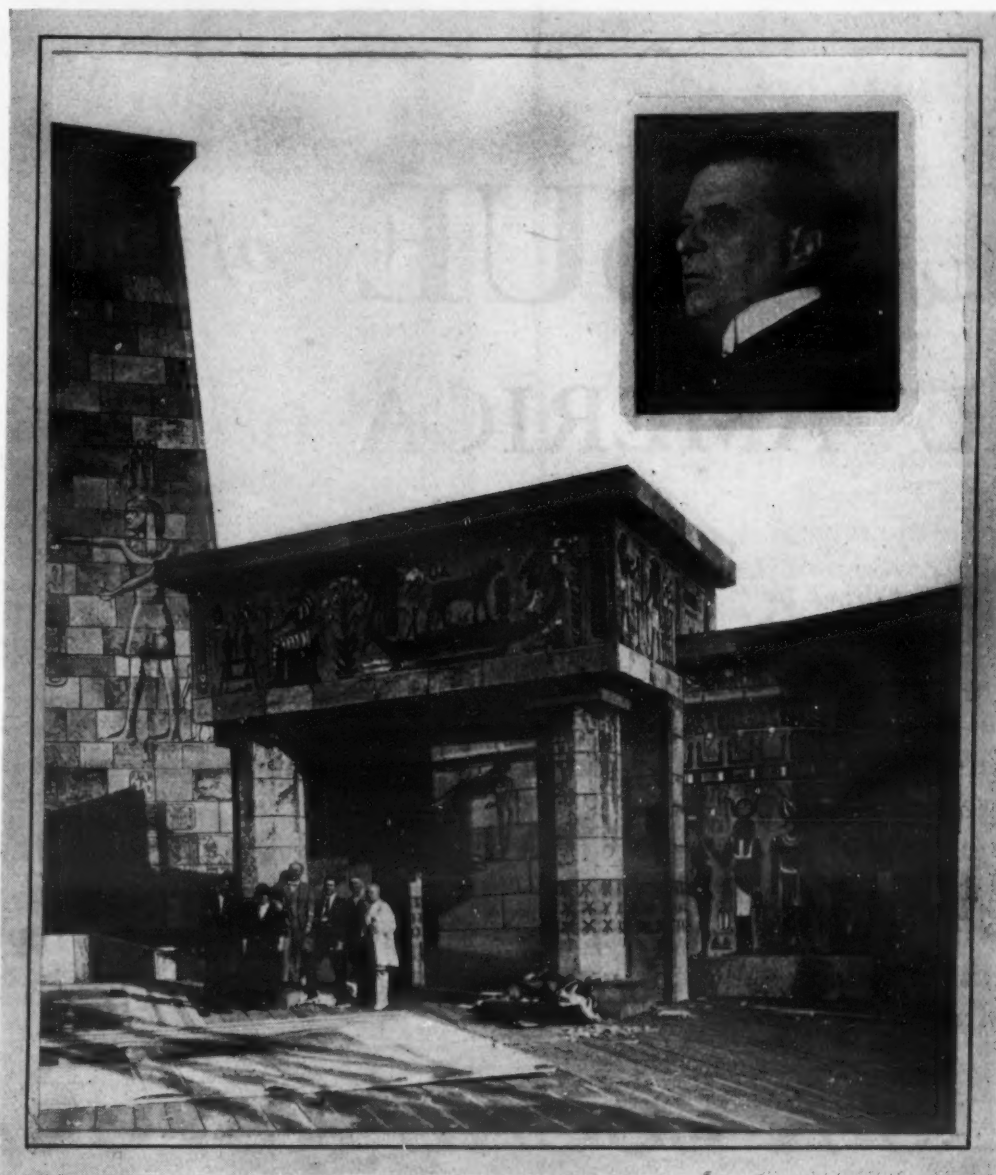


Photo by Karl Winkler, Vienna I

One of the Settings for "Aida" as Presented at the Hohe Warte in Vienna Before an Audience of 25,000. Insert: Pietro Mascagni, Conductor of the Performances

VIENNA, Aug. 1.—Open-air performances of Verdi's "Aida" under Pietro Mascagni are being held in an arena at the Hohe Warte especially adapted for that purpose. These began on July 25 and are to be continued until Aug. 10.

The arena accommodates 25,000 persons, about five times more than can find place in the Scala in Milan.

It is amazing, however, how satisfactory the arena is from the standpoint of acoustics. Even soft passages are distinctly heard and climaxes stand out with particular effectiveness.

"Aida" is probably the opera best suited to open-air presentation; and when, as in this case, the soloists possess the vocal equipment needed for an emphatic projection of their voices over vast spaces, conditions are all happily fulfilled.

Leading members of the cast are from La Scala. A vibrato marred somewhat

the singing of Tina Poli-Randaccio in the title-role in early performances but otherwise her interpretation was in good style. The *Amneris* was Maria Gay, who is a skilled actress as well as an accomplished singer, and Giovanni Zanatello in the part of *Radames* sang according to the best traditions.

In spite of the rather unwieldy choral and orchestral forces placed before him, Mr. Mascagni was remarkably successful in achieving smoothness in these productions. Every detail of the score was kept clear.

The production is on a lavish scale. Scenery has been brought from Milan, no pains being spared to create an illusion of ancient Egypt. A thousand men, woman and children participate in the ensembles. Horses and camels lend further realism.

The artists, with Mr. Mascagni at their head, will leave Vienna on Aug. 11 to visit Paris and London.

FRANCIS C. FUERST.

French Musical Federation Meets

PARIS, Aug. 9.—The national congress of the Federation Musicale de France was held in the hall of the *Matin* on Saturday and Sunday. Among the important questions considered during the sessions were: the teaching of music, the reorganization of military music, pensions for former musicians, railroad rates for artists, rights of composers and authors, removal of the amusement tax on theaters and opera houses, and plans for raising the standard for teacher's certificates and the question of licensing teachers of military music.

VIENNA, Aug. 4.—Alfred Piccaver, American tenor, has again resigned from the Staatsoper. This time the reason given is that salaries are too low and that he can earn more money in America.

Charpentier to Direct Festival

PARIS, Aug. 9.—Gustave Charpentier, composer of the opera "Louise," will direct the provincial festival at Roubaix on Aug. 15, 16 and 17. Three hundred musical societies as well as French, Belgian and Dutch orphan organizations will take part, making about 15,000 performers in all. The spectacle, which will be given in an arena seating 40,000 people, is the work of M. Charpentier and called "The Crowning of the Muse."

PONTYPOOL, Aug. 7.—Hopkin Evans' "Kynon," based on the oldest known Welsh legend, was presented here yesterday as part of the Welsh National Eisteddfod. The book was prepared by Archdruid, the Rev. H. Elvet Lewis. The soloists were Mair Jones, Tudor Davis and Peter Dawson.

Paris Conservatoire Competitions Over

PARIS, Aug. 5.—In the famous competitions of the Conservatoire, which have just ended, very little talent for the operatic stage was discovered, in contrast to the wealth of dramatic talent which was revealed. Usually the first prize-winners are engaged by the municipal theaters and opera houses, and students of today may be the stars of tomorrow. Therefore the artists remain in town and, even when they are not judges, zealously attend the auditions, as does a great part of the public.

This year the first prize for a male opera singer was not awarded at all, since none of the contestants came up to the standard set by the judges for voice and dramatic ability. Among the women, two stood out in the decisions of the judges and the approval of the public. They were Mlle. Galley, an accomplished coloratura soprano who also has grace and charm and a true dramatic instinct, and Mlle. Lecuyer, who has a powerful voice and talent as an actress which is already well developed.

The Concours du Conservatoire take place in the celebrated little hall of the conservatory in which the Sunday concerts of the Société des Concerts have been given since 1827. A wealth of tradition is behind the contest, for it was in this room that the famous scene between Paganini and Berlioz took place when the veteran violinist, then the idol of his generation, knelt before the young Berlioz and gave him his artistic and financial patronage. All the famous artists of a century have appeared here and, despite constant criticism in Paris of the Conservatoire and its conservatism, the old traditions influence the students and gain the respect of the public.

Imperial Opera House Campaign Launched in London

LONDON, Aug. 2.—Isadore de Lara, composer of "The Three Musketeers," officially opened his campaign for subscriptions toward the building of an Imperial Opera House this week. One million pounds is needed to build the house and an equal sum is wanted for endowments. The committee hopes to find 1,000,000 shareholders at one pound each. Mr. de Lara's scheme, announced last December, is now more definite in its specifications. The theater will, he says, seat 4000 persons, with good seats for from one to five shillings.

Municipal Orchestra Concerts for Manchester

MANCHESTER, Aug. 1.—A series of six concerts at popular prices will be given here next winter by the Hallé Orchestra under the city government. A resolution, passed after lively debate in the City Council, provides for the support of the series, scheduled to run over three months. The price of seats will run from eightpence to two shillings, and the concerts, although popular in appeal, will maintain a high musical standard in programs.

Three Subscription Performances to Open Opéra Comique

PARIS, Aug. 4.—The three productions which will open the season at the Opéra Comique are reserved for subscribers only. They will be "Don Quixote," with Vanni-Marcoux, Lucien Fugère and Lucy Arvell; "Werther," with Lucien Muratore, and "Tristan and Isolde," with Suzanne Valguerre and Dolores de Silvera and MM. Verdier, Vieuille and Albers.

NAPLES, Aug. 2.—Three novelties will be presented at the San Carlo here next winter—Strauss' "Der Rosenkavalier," "Il Carnasciale" (Carnival) by Guido Laccetti, with book by Forzano, and "Jacquerie" (The Rising of the Peasants) by Gino Marinuzzi.

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Vicente Ballester, of the Metropolitan and Ravinia Opera Companies, indulging in His Favorite Pastime

CHICAGO, Aug. 19.—Vicente Ballester is a Spaniard. Therefore when he has time to paint, he paints fans. Mr. Ballester has not had overmuch leisure this summer, for appearances in leading baritone rôles at Ravinia have kept him busy; but his attractive studio and garden at Glencoe form a retreat to which he repairs as often as possible. Mr. Ballester says painting gives him more satisfaction than anything else, apart from singing. An unyielding throat affection the greater part of last season kept Mr. Ballester from making

his début at the Metropolitan Opera. His success as a member of the Chicago Opera Association two years ago had brought him to the attention of Giulio Gatti-Casazza. It was not until the late spring that Mr. Ballester recovered his voice enough to sing, and the Metropolitan season was then over. He appeared, however, as soloist with the Chicago Symphony at the Ann Arbor Festival, and was at once engaged for ten weeks at Ravinia. After a short concert tour at the beginning of next season, Mr. Ballester will return to the Metropolitan.

PIANISTS FORM CLUBS

"Leschetizky" Is Magic Name to Those Who Knew Master

There is magic in the name of "Leschetizky."

To many pianists it brings to mind years of study and hard work under the man who was known as the most popular piano teacher of his time. To those who were obliged to worship from a distance, the name stands for the school of piano training which the master established.

Mme. Leschetizky's presence in America has aroused much enthusiasm among piano students. Pupils of the master are forming "Leschetizky Clubs" all over the country to welcome his young and illustrious widow.

She will make her American début as soloist with the Chicago Symphony in Chicago on Nov. 6 and 8. A tour of the principal music clubs and cities of the country will follow.

Alexander Brailowsky Gives Thirteen Recitals in Paris

Hailed in Paris as a great interpreter of Chopin, Alexander Brailowsky will make his American début in New York early next November. Last season he gave thirteen recitals in Paris and always to large audiences. This summer Mr. Brailowsky is making an extensive tour of South America.

Cecilia Hansen Remains in Silesia Until September

Cecilia Hansen will remain in Bad Landeck, Silesia, where she has been spending the summer, until about Sept. 10. She will then tour the principal cities of Germany, giving violin concerts in Berlin, Hamburg, Breslau, Frankfurt and Munich. In Frankfurt, Miss Hansen will play the Beethoven Concerto in one of

the famous Museum concerts. She will next go to Paris, arriving about Oct. 10 and sailing for the United States soon afterward. Her first appearance in New York will be with the New York Philharmonic under Willem van Hoogstraten on Nov. 6 and 7.

WILL OPEN SEASON EARLY

Mario Chamlee to Begin Coast Tour in September

Mario Chamlee will be one of the first artists to begin the 1924-1925 concert season, as he will open his tour of the Pacific Coast early in September.

Engagements for this tenor in the West early in the fall include: Seattle, Sept. 26; Portland, Ore., Sept. 29; Oakland, Cal., Oct. 3; Reno, Nev., Oct. 6; Stockton, Cal., Oct. 8; Claremont, Cal., Oct. 10; Redonda Beach, Cal., Oct. 13; Long Beach, Cal., Oct. 14, and Los Angeles, Oct. 16 and 18.

An unusual feature of this tour is that these bookings are all recitals. The two Los Angeles programs must be entirely different and also different from the programs Mr. Chamlee gave in Los Angeles last year.

Mr. Chamlee will return East to sing in Rochester, N. Y., Oct. 23.

Eva Gauthier Booked for Pacific Coast

Eva Gauthier, after her New York recital late in October, will go directly to the Pacific Coast, where she will be active throughout November and December in a series of reengagements. Miss Gauthier will appear as soloist with the San Francisco Symphony on Dec. 19 and 21.

Maria Ivogün, soprano, has been re-engaged for one of the Bagby Musicales in the Waldorf-Astoria, New York, and by the Kinsolving Morning Musicales in the Blackstone Hotel, Chicago.

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NEW YORK, AUGUST 23, 1924

EARLY RISING DOES IT

RISING at half-past five o'clock, the 500 students and teachers who gathered recently at West Chester, Pa., for the supervisors' course reported for their first class at seven each morning. The day's activities over, they retired in time to extinguish lights at ten, except on Saturdays and Sundays when an extra hour was allowed them.

If individual students would impose upon themselves some such regular discipline, we might see better results from their efforts. Industry, Bach said, was the secret of his productivity; and César Franck arose always at six in order to compose before beginning his daily routine as a teacher. But industry is too often one of the last things the student relies upon in calculating his chances of success. Depending more upon the talent he feels is his, and leaning heavily upon extraneous circumstances, he accepts the necessity of systematic work with reluctance and as something that can be relegated to a secondary place.

The inevitable outcome of this slackness is seen in the almost countless numbers of inferior artists and indifferent instructors who, disappointed in not reaching the end they sought, naturally disappoint those who turn to them for pleasure or instruction. Fearing to lose momentary benefits, such students sacrifice to ephemeral distractions the lasting gain to which all lesser interests must be subordinated if anything definite is to be firmly grasped.

It is worthy of note that, hard as the musicians at West Chester worked, they still were not deprived of reasonable and stimulating recreations. Outings of one kind and another, swimming, games, parties and dances were included in the six-weeks'

curriculum, the season being one of "real joy" as well as intellectual attainment, according to reports.

A few attendants of this course may have registered inward protests against a regimen that called for their appearance so early in the morning, and that found them well tucked in at night at an hour usually associated with the beginning of an evening's fun; but it is not likely they will ever regret joining the West Chester band. Certainly they have every reason to be satisfied with the knowledge obtained from Dr. Hollis Dann, director of the course, and his assistants.

And if these students acquired the early point of view, the attitude that leads workers in any line to be punctually up and doing, they have added something to their mental equipment that will always be found useful.

THE MUSIC OF A SPHERE

SCIENTISTS who are taking advantage of Mars' friendly little trip in our direction to study the geography, climate and material development of our celestial neighbor, seem to be overlooking one important point in their investigations.

Squinting through telescopes at mountains, lakes, canals and what not, the while they speculate upon probable or possible mineral deposits and feats of engineering, these learned men show not the slightest interest in Martian music.

And why not? Snow and frost, heat and sunshine, rain, dew, thunder and lightning are all very well in their way, of course; but the things we really want to know are: How do Martian composers handle the inspiration that comes to them from contemplation of these natural phenomena? Does their best storm fantasy equal the overture to "William Tell"? And are pianists "obliged to add many encores" to recital programs? Is their scale divided into intervals of one-sixteenth of a tone?

These are questions that intrigue us; and now that Mars is only some 34,000,000 miles distant, star-gazers ought to seize the chance to satisfy our curiosity. It will be, astronomers say, about 200 years before this rather reticent planet strolls as near again. Therefore let us not neglect the passing opportunity that knocks upon our sky.

SINGING THAT STANDS ALONE

JOHAN FINLEY WILLIAMSON, conductor of the Westminster Choir in Dayton, Ohio, stands upon unshakeable ground when he advocates the study of a cappella singing throughout the country.

No man-made instrument equals a well-trained voice, or a chorus of well-trained voices, in beauty and expressiveness, and to produce an accompaniment to choir singing is to detract, to a certain extent, from its effectiveness.

Russian choirmasters have long looked with disfavor upon accompanied church singing, saying the employment of an organ implies an admission that the choirs thus assisted are not in a position to stand alone. In many cases this contention may be extreme, but it cannot be denied that some choir leaders would not like to dispense with instrumental help.

More choirs that can, if necessary, deliver their messages convincingly without the aid of an organ or an orchestra are undoubtedly needed.

PAOLO ANANIAN delighted an audience at Ravinia recently by calling out "All right" at a critical point in the humorous development of the "Barber of Seville." This pleasure has been explained as an outgrowth of satisfaction over hearing even two words of English in the course of an Italian production. But we have heard operatic performances in which some indication that stage conditions were all right was awaited in vain.

RICHARD STRAUSS, the critics complain, did not scale the heights in his "Alpine" Symphony, lately heard in New York for the first time since 1916. Perhaps he should have called it "Mount Everest." Then no one could have blamed him for failing to arrive. It's a wise composer who knows how to be appropriate in the selection of titles.

DISBURSEMENT totaling more than \$20,000 for twelve concerts did not prevent the Municipal Series Management of Wichita, Kan., from completing the season with a small balance to its credit. If this is possible in one city, why cannot it be done in all cities?

Personalities



A Musical Giant on His Honeymoon

"In days of old, when knights were bold," the giants who lived upon mountain tops were men of towering physical stature. But as the days grow younger, men do not need to be twenty, thirty or forty feet tall to be giants. Leopold Auer has proved this. He is not so alarmingly tall, if measured by feet and inches; but he is one of the musical giants of his time, and lives on artistic heights. Often, however, Mr. Auer comes down to help young people, unlike the old-time giants who delighted to frighten the younger generation, and this summer taught eager violin students in the Chicago Musical College. But he did not even stop for a honeymoon, though his marriage to Wanda Bogutska-Stein had but recently been celebrated. But now that the Chicago summer session is over, Mr. and Mrs. Auer are spending a holiday at Hot Springs, Va., before returning to New York.

Flesch—Carl Flesch can write as well as play the violin. His book on this instrument, which has already been published in German, Dutch, Italian, French and Spanish, is now translated into English and will appear in the latter language in September, Carl Fischer being the publisher. Ottakar Sevcik speaks highly of it.

Mascagni—Pietro Mascagni is reported to be attracted toward "Seventh Heaven" as a subject for a new opera. The composer of "Cavalleria Rusticana" is always alert for material which can be worked into a suitable libretto, and is said to believe that "Seventh Heaven" offers opportunities for effective musical composition.

Ganz—No one is more ready than Rudolph Ganz to pay tribute to his fellow artists. An eminent pianist, as well as conductor of the St. Louis Symphony, Mr. Ganz is among the ardent admirers of Josef Hofmann. Hearing the latter say after one of his piano recitals that he had been trying to get "the Rubinstein tone," Mr. Ganz asked, "But why? Isn't the Hofmann tone beautiful enough?"

De Pasquali—Bernice De Pasquali was recently given the key to the city of Boston and asked to sing for 20,000 veterans of the Grand Army of the Republic at their encampment in Mechanics' Hall. Mme. De Pasquali, who was born in Boston, is a daughter of the Revolution and a descendant of families established at the time the Mayflower came to America. She married the late Count De Pasquali in Rome, when she was studying singing in that city.

Giannini—A musical reunion took place recently in Europe when Dusolina Giannini, accompanied by her mother and Daniel Mayer, her manager, joined Albert Coates, conductor of the Rochester Symphony, and his wife. They visited Brussels, Basle, Lucerne, Milan, Laveno, Lake Maggiore and Florence. After a shopping trip to Paris, Mrs. and Miss Giannini and Mr. Mayer returned to England for a rest before returning to America on the Homeric.

Connell—The acceptance by Horatio Connell of an invitation to join the voice faculty of the new Curtis Institute of Music in Philadelphia recalls the fact that Mr. Connell's teacher, Julius Stockhauser, studied under Manuel Garcia at the same time that Jenny Lind did. Mr. Connell himself sang before Garcia when the master was 100 years old. Stockhauser was also a friend of Brahms, and from him Mr. Connell has learned how Brahms liked his songs to be sung.

Peterson—"Daughters' Day" at the Rotary Club in Amarillo, Tex., found May Peterson addressing sixty little girls whose fathers are Rotarians. "Work as you play, if you would succeed at anything," said Miss Peterson. "Get in love with your work. Think so much of it that it will be play to you. That is absolutely necessary if you are to succeed." Miss Peterson has also gone on record as advising parents to take their children to concerts, saying that the foundation for a love of good music is thus laid.

Galli-Curci—Several soprano songs by a blind girl will be sung by Amelita Galli-Curci in the course of next season. This composer is Beatrice Fenner. Her age is nineteen, and Los Angeles is her home. She will come to New York early in September to continue her musical studies, with Mme. Galli-Curci as one of her sponsors. Mme. Galli-Curci, who is at her home, High Mount, N. Y., met Miss Fenner last spring in Los Angeles, and believes she will make notable contributions to the catalog of American compositions.

Point and Counterpoint

By Cantus Firmus, Jr.

The Old Singing School



OW many of us still remember the old singing school, and the buckwheat notes? A fierce and prolonged debate once took place in a certain school district over a choice between solid notes and the buckwheat kind. The fellow who could sing bass was a hero to all the other fellows. But it was the tenor who captured the girls.

The singing teacher was a marvel of musical erudition, and, if able to put down the neighborhood rowdy, he was also a hero.

But the fun going and coming, especially coming!

ONE of the best changes in public singing in the last generation is the plain pronunciation.

Many of us can remember when the soloists charmed us by inarticulate vocalization, which was also a temptation to profanity because we could not tell what they were singing about. It was like the young rector who took for his text "He that hath ears to hear, let him hear"; and this was what the congregation got: "E that hawth yawhs to yawah, let im yawah."

THE prejudice against singing in German may as well give way. We all freely confess a liking for good old orthodox sauerkraut, not to mention pumpnickel.

Peppy Paragraphs

BARNUM'S experience with Jenny Lind taught him several things about the fickleness of a woman's disposition, as well as adding quite largely to his black ink balance.

We saw an eight-year-old girl get madder than hops at a soldiers' reunion because her grandpa would not let her respond to a third encore.

One of life's endurable afflictions is the village band on the Fourth of July.

A prize has been offered for a good substitute for the word "jazz," but jazz by any other name would start the toes just as perniciously.

Jazz bands are very exciting to the emotions, but when some writer perpetrated the word "saxophonist" our emotions were of a sanguinary character.

There are many notions as to what heaven will be, but we venture a guess that it will have no piano solos by juvenile students.

When singers stopped putting the tremolo stop into the human voice, life began to be worth living.

Some day musical historians will be searching for the pedigree of the Arkansas Traveler and Turkey in the Straw.

The frontiersmen who fifty years ago sang "I'll bid farewell to ev-rye fear"

were no worse than the up-to-date choir which sings about "Is-rye-el."

It is a wonder that more soloists are not drowned. The accompanist tries hard enough to do it.

JUDSON S. WEST.

"Ben Bolt" (as Sung Today)

SAY, have you forgotten Sweet Alice, Ben Bolt, The flapper with bobbed hair so yellow?

She vamped you at sight, and you held her hand tight

When she called you a "regular fellow."

She is living today, out in Reno, Ben Bolt,

This sweetie you once called your crony—

And her lawyers all say that you'll have to pay

Sweet Alice a large alimony!

ALETHA M. BONNER.

Criticism as She Is Wrote

WE learn through the columns of a southern newspaper of a "brilliant success of a Musical (sic!) at the Woman's Club at Winter Park." As an encore one of the players gave a caprice "favored" by Kriesler "that is a musical pot-pourri of rich notes built up about an old Scotch song much played upon the bagpipes!" (Bagpipes in Vienna! Oh! Joy!) Later a song by "Messen-ette" was sung, but the piece of resistance was "Priestlied" (The Priest's Son) from "Die Meistersinger." Now, we have heard "Meistersinger" a number of times in New York and elsewhere but, although the first scene occurs in a church, we do not remember to have seen or heard a priest in the opera, let alone a priest's son.

THE scientist who fished a vitamin out of six pounds of yeast for the benefit of the British Association for the Advancement of Science, meeting in Toronto, Canada, should be commissioned to extract the music from some modernist compositions.

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered.

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

On Old Irish Music

Question Box Editor:

Please publish names of some works on old Irish music.

Boston, Aug. 17, 1924.

"Ancient Music of Ireland Arranged for the Piano," by Bunting; "Irish Melodies with Accompaniments," by Thomas Moore; "Irish Minstrelsy or Bardic Remains of Ireland," by Hardiman; "Feis Ceoil Collection of Irish Airs," by Darley and McCall.

???

About Bells

Question Box Editor:

There is an old proverb, "Who hears a bell hears but one sound." I recently heard this characterized as being utterly untrue; but personally I cannot understand how a bell can sound more than one note. Will you enlighten me?

J. S.

Eau Claire, Wis., Aug. 16, 1924.

The fundamental note of a bell is always the same, naturally, and in that sense a bell sounds one note; but the

overtones in a bell are so strong that if one listens carefully one can easily hear them, so a bell may be said to sound a number of tones.

???

Concerning Copyrights

Question Box Editor:

Does one have to obtain the permission of the author of a poem to use it for a song?

"COMPOSER."

Omaha, Neb., Aug. 15, 1924.

If the copyright is held by the author, get his permission in writing. If it is held by the publishers, get permission from them.

???

Troubadour and Trouvère

Question Box Editor:

What is the distinction, if any, between the troubadour and the trouvère?

E. M. S.

Quebec, Aug. 15, 1924.

The troubadours were indigenous to southern France, Spain and northern Italy. Their songs were usually love-

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songs. The trouvères were characteristic originally of Picardy in northern France and their songs were epic in character. The Round Table legends grew from the songs and tales of the trouvères.

???

Varia

Question Box Editor:

1. What is the highest tenor rôle in opera? 2. Is Nellie Melba still singing in opera? 3. Is the violinist Wilhelmj still living and if not, when and where did he die? 4. Was Richard Wagner ever in this country? 5. What was the

first Beethoven Symphony to be played in the United States, and when and where?

R. D.

Berkeley, Cal., Aug. 16, 1924.

1. If you mean what rôle has the highest note, it is probably that of "Lord Arthur" in "Puritani." If you mean what rôle has the highest sustained tessitura, it is probably "Hoffman" in Offenbach's "Tales of Hoffman." 2. Yes, she is singing with her own company in Australia at the present time. 3. Wilhelmj died in London, Jan. 22, 1908. 4. No. 5. The first of which we have been able to find any record, was a performance of the First Symphony in Philadelphia in 1821.

Contemporary American Musicians

No. 34!
Edward Charles Harris

EDWARD CHARLES HARRIS, accompanist and composer, was born in Elizabeth, N. J., Feb. 16, 1899. He

attended the public schools in Elizabeth and also in Pittsburgh, where his family moved in 1906, and also went to the East Liberty Academy in the latter city. As a child Mr. Harris possessed a fine treble voice and sang as special soloist in Elizabeth churches. He began the study of music when nine years old, studying piano and

Edward Charles Harris

violin with James S. Jordan, and, two years later, took up organ with him as well, continuing his piano lessons with Charles N. Boyd and Joseph H. Gittings. His first organ position, which he secured at the age of twelve, was at the Home-wood Avenue Methodist Church, and three years later he became assistant to

Charles Heinroth. In 1918 he was engaged as organist and choirmaster at Emory Methodist Church. During these years Mr. Harris acted as accompanist in Pittsburgh for Christine Miller, Edgar Schofield and other singers. He also studied harmony and composition with Adolf Foerster, but did most of his theoretical study by himself. In 1923 Mr. Harris moved to New York and was engaged as organist at the Fourth Church of Christ Scientist, a position he still holds. He has appeared as accompanist in New York with Helen Stanley, Dusolina Giannini, Suzanne Keener, Ethyl Hayden and others, and toured with Georges Enesco besides accompanying him in making records. Mr. Harris has also given joint recitals with different artists in various parts of the country and has appeared as accompanist in numerous recitals in Marcella Sembrich's studio. He has made a number of records for player-piano. Mr. Harris' compositions, many of which have been used by prominent artists, include songs and piano and organ pieces. Of his songs the most popular are "Echo," "Fairy Lullaby" and "Mother Moon." He is music editor and New York correspondent of the Pittsburgh Musical Fore-cast. Much of his time is given to coaching.

Genius of the Stockholm Opera Sees Art Form Threatened by Economic Sword

[Continued from page 3]

Some appeal must be made to the eye. The audience must be surprised and thrilled by new color and scenic effects. A little ballet must be woven in, and ever there must be constant change, so that the mind will not tire and the attention become dulled. Personally, I can say that his theories of operatic production work. I sat through a five-and-one-half-hour performance of "Parsifal" as he had newly staged it and was interested every moment. It was the first time I ever fully enjoyed "Parsifal," and when I rose from my seat it seemed as though I had been there for only a half hour or so. André has staged a half-dozen other operas in his new manner and all have been enormous successes and extremely popular, proving to satisfaction that opera can compete and hold its own as an art.

Would Unite Opera Organizations

But here is shown the real breadth of his thought. He would have all the leading operas of the world band together: Chicago, New York, Covent Garden, Stockholm, Berlin, Paris, Madrid, Rome, Vienna, etc. All operas should be sung in the language in which they were originally written and meant to be sung. The phrasing of translations never fit the musical phrasing properly anyway. This plan would mean that any singer could sing any given opera in any country with success. For instance, in the Metropolitan Opera House operas have always been sung in their original language with great success.

There would be a standard stage in each opera house, with the same mechanical equipment, panorama lighting against cyclorama background, movable stages and other new inventions. Each

opera house would then stage one new opera a year, which it could easily afford to do, for out of nine or ten new operas there would surely be one sufficiently successful to pay for the others. The scenery and the costumes for these operas would rotate from one opera house to another, which would mean that the audiences in each place would have the privilege of seeing at least ten new operas annually. The star singers of the world, also, since they sing in the original language, would move on from one opera house to another and be heard all over the world in their best rôles.

Harald André is a producer. He has proved the practicability of his new ideas about opera producing conclusively at the Royal Opera in Stockholm. From the producing standpoint he is sure that this scheme of sending new operas and famous opera singers "on the road" is entirely practical from the producer's viewpoint, and it is the one thing which he feels can save opera, on the Continent, at least, from most dismal economic failure.

It must be remembered that the conception of world-wide opera turns partly on standardized stage equipment, lighting systems, and mechanical properties.

Technical Stage Devices

Here enters Max Hasait, Czechoslovakian by birth, who is one of the greatest technical stage geniuses the centuries have produced. In the quiet and somewhat provincial town of Dresden, surrounded by a small and efficient group of men of his own choosing, Hasait in his unobtrusive way is making discoveries and inventions of new stage lighting and stage machinery that are in advance of anything else in the world.

I shall never forget when I walked into his office in the State Opera House at Dresden. He was out for the moment, but his assistant was there, busily working with drawing instruments on a huge sheet of paper which covered a six-foot table. It was then 7.30 p. m., and I thought it strange that a man obviously not in the evening's performance should be so hard at it on a Sunday evening. I expressed this in a question.

"We are always working," he answered, "every hour of every day and Sundays harder than ever."

"And that, I suppose, is the plan for a new German opera house?"

"For a world opera house," he said, quietly; "nothing will be forgotten. It will be perfection. It will be a stage for the whole world to play its operas upon."

And so I found it. Marvelous things are being done in a little office in Dresden. Great thoughts are being thought, men are slaving for a world idea in which they have profound faith. They feel they are fighting for the life of an art which they all love dearly.

Saving the Opera

It was a strange chance which threw André, the producer, and Hasait, the technical director, together, when the latter in 1919 installed his famous new invention, the cyclorama lighting system, in the Royal Opera at Stockholm. André, as a producer, saw infinite possibilities for Hasait's new developments

in lighting and stage mechanics. Between them they conceived this extraordinary idea of world-wide opera upon a standard stage. The producer says it is entirely practical from the scenic and artistic side and the technical expert pronounces it sound from the mechanical point of view. As I took my leave from André he said, seriously:

"Yes, something must be done to save the opera. It is drying up. No good new operas are being composed. There is no incentive to young composers, for it is next to impossible to get a new opera produced. This is killing all further development, and opera has stood still since the time of Wagner, excepting possibly for the Russians and Strauss. One thing is certain: Opera must compete with the movies and with the modern review in sumptuousness of production and grandness of spectacle. Unless it does so, it is doomed. Under the new plan public interest will be maintained and the attention never allowed to fail. New composers will be encouraged and the art will leap forward again into life and progress."

Surely the idea is interesting and sound, especially considering the ever-mounting cost of running opera. When such a desired goal will be obtained is a question. It is something to know, however, that these two European leaders in the opera profession are spending practically all of their time and thought on the conception of world-wide opera.

Who is to say that the germ of their idea, perhaps during their very life, will spread and become a true actuality in the leading capitals of the world.

Olga Gates Gets Leave from Teaching Duties to Give Concerts

KANSAS CITY, KAN., Aug. 16.—Olga Gates, soprano, who has been teaching in Chicago Musical College where she assists Edoardo Sacerdote, has secured a year's leave of absence from her duties at the college. She will make this city her headquarters for concert work and will teach a limited number of pupils. During August she is soloist in the Western Highlands Community Church.

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BERKELEY CHEERS VISITING PIANISTS

Sigismond Stojowski and
Henry Cowell Attract
Large Audiences

By A. F. See

BERKELEY, CAL., Aug. 15.—The closing week of the university summer session brought a number of interesting concerts. Sigismond Stojowski concluded his piano recitals in Wheeler Hall with a program including Brahms, César Franck, Saint-Saëns, Grieg, Debussy, MacDowell, Paderewski, Rubinstein and Liszt. The César Franck Prelude, Choral and Fugue stood out as the best loved and best played of a long and exacting program. An ovation was given the pianist by a large and enthusiastic audience.

Henry Cowell was presented in Wheeler Hall by the Greek Theater management in an interesting program of his ultra-modern works. The usual novel effects were secured and explanatory remarks added much to the enjoyment. The group of humorous numbers, including "Amiable Conversation," "What's This" and "Advertisements," were most characteristic, while we revelled with the composer in the strange effects produced in his Piece for Piano with Strings. It was a unique concert for Berkeley and was much enjoyed.

Sam Hume, who has been director of the Greek Theater activities for six years, has severed his connection with the university and left Berkeley for the East, where he will direct historical pageants. It is a distinct loss to the college and community, as Mr. Hume has been untiring in his efforts to arrange the best for his audiences in matters musical and dramatic. He has pioneered in many ventures. He made it possible for a large number of students and advanced amateurs to have the advantage of public performance and brought renowned artists to the city.

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Asheville Festival Successful as Opera Is Substituted for Concert Programs

[Continued from page 1]

the Vanderbilt Estates at Biltmore, president; J. D. Murphy and James Westall, first and second vice-presidents respectively; Mrs. O. C. Hamilton, president of the Saturday Music Club, third vice-president; John E. Wilson, secretary and treasurer, and Harvey Holleman, director of publicity.

Used Special Train

The San Carlo Company came direct from New York in four special Pullman coaches, with two hours' rest in Washington for dinner and sight-seeing. A courier and an interpreter traveled with the company, representing the railroad company. On arrival at the beautiful country estate of Biltmore, a few miles outside Asheville, the company was met by a committee of the Asheville Music Festival Association, headed by Dr. Wheeler, Mr. Wilson and Mr. Holleman, and were taken in automobiles through the mountain scenery to their hotels.

An informal complimentary luncheon was served at the Battery Park Hotel to the entire company. Automobiles were

placed at the disposition of the artists and all the resources of the countryside, swimming, tennis, golf, riding, motoring, etc., were freely tendered to the entire personnel. The ballet was entertained *en masse* by one committee of ladies, the orchestra by another, the principals by a third committee, and so on.

The performance of "Aida" was heard by a representative audience. The singers were Anne Roselle, Ada Bori, Manuel Salazar, William Gustafson, Lodovico Olivieri, Giuseppe Interrante, Giovanni Lupi and Frances Morosini. In an intermission, Mr. Gallo was called to the stage by Mayor Cathey, awarded the freedom of the city and given a golden key in token thereof. Great applause was showered upon Mr. Gallo and the artists, as well as upon Aldo Franchetti, conductor, and the stage manager, Luigi Raybaut.

The repertoire for the week, with casts, follows:

Tuesday, "Madama Butterfly"; with Tamaki Miura, Demetrio Onofrei, Ada Bori, Max Kaplick, Lodovico Olivieri, Giuseppe La Puma, Giacomo Lupi and Frances Morosini.

Wednesday matinée, "Lucia di Lamermoor"; with Tina Paggi, Manuel Salazar, Giuseppe Interrante, William Gustafson, Miriam Mounet, Antonio Canova and Lodovico Olivieri.

Wednesday evening, "Carmen"; with Patricia Ryan, Manuel Salazar, Elda Vettori, William Gustafson, Giuseppe La Puma, Miriam Mounet, Giuseppe Interrante and Edith Mackie.

Thursday, "Rigoletto"; with Tina Paggi, Demetrio Onofrei, William Gustafson, Ada Bori, Enzo Serafini, Giacomo Lupi, Lodovico Olivieri, Antonio Canova and Frances Morosini.

Friday, "Cavalleria Rusticana"; with Anne Roselle, Manuel Salazar, Giuseppe Interrante, Beatrice Altieri and Ada Bori; followed by "Pagliacci"; with Abby Morrison, Manuel Salazar, William Gustafson, Max Kaplick and Enzo Serafini.

Saturday matinée, "Faust"; with Anne Roselle, Miriam Mounet, Demetrio Onofrei, Max Kaplick, Giacomo Lupi and Alice Homer.

Saturday evening, "Il Trovatore"; with Elda Vettori, Ada Bori, Manuel Salazar, William Gustafson, Giuseppe Interrante, Lodovico Olivieri and Edith Mackie.

Esther Dale and Mabel Farrar Tour Pennsylvania

Esther Dale, soprano, has just completed a strenuous tour of northwestern Pennsylvania with Mabel Farrar, for four years first violinist of the Cleveland Orchestra and now a pupil of Leopold Auer, as assisting artist. Edward Hart accompanied both artists. Songs by Cadman, Gilchrist and other Pennsylvania composers were a feature of Miss Dale's programs, which were so successful that she has already entered into contracts for reengagements next season. Miss Farrar has also been secured for a number of reengagements. Among the places visited were Grove City, Titusville and Meadville. A short time ago Miss Dale gave a French program for the French School of Middlebury College. Since all the faculty members are natives of France and a majority speak only French, it was a severe test for Miss Dale's French diction. The fact that she was immediately reengaged for another appearance next summer proves that the test was met successfully.

Sigrid Onegin Postpones American Tour

The third American concert tour of Sigrid Onegin, originally planned for the forthcoming season, has been postponed until the season of 1925-1926, when the contralto will make another tour under the direction of Concert Management Arthur Judson. Mme. Onegin, in private life the wife of Dr. Fritz Penzel, will not be heard at the Metropolitan Opera this season, as she will remain in Europe.

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CESAR THOMSON TO JUDGE SCHOLARSHIP CONTEST

Violinist Will Return from Europe to Resume Duties at Ithaca Conservatory

César Thomson, violinist, was given an agreeable surprise recently when a party of friends from New York dropped in at his Villa Campione on Lake Lugano, Switzerland, where he is spending the summer months with his family and resting after a strenuous year of teaching at the Ithaca Conservatory.

Mr. Thomson is eager to get back to continue his work with his pupils. When he arrives in New York about Sept. 18, he will go directly to Ithaca, where he will examine the violinists who will try for the César Thomson master scholarship on Sept. 20. This scholarship, which includes private instruction with Mr. Thomson, classes in the regular course in violin and also room and board, is awarded each year by the Ithaca Conservatory. A number of violinists from the United States and Canada have already sent in applications to the registrar.

Harold Hess, who for a number of years has been intimately associated with Mr. Thomson in his work, has been preparing a large number of students this summer to study with Mr. Thomson in September.

Jeanne Gordon Makes Trip to Paris

Jeanne Gordon, contralto, has been obliged to make a hurried trip to Europe but will return in time for a tour of fall concerts arranged by her managers, which will keep her busy until the rehearsals at the Metropolitan Opera begin. Miss Gordon has gone directly to Paris.

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Courses in the violin are offered in both the Preparatory and the Conservatory Departments of The Institute. Beginners and the less advanced students may enroll in the Preparatory Department during the week of September 15th. Entrance examinations for those who are sufficiently advanced to meet the requirements of the Conservatory Department will be held during the week of September 22nd.

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FRANTZ PROSCHOWSKY

NEW YORK
STUDIO
REOPENS
Sept. 15th

In New York
Sept. 15—
June 10, 1925

Author of "The Way to Sing"—Published by C. C. Birchard, Boston, Mass.

Amelita Galli-Curci Says:

Dear Mr. Proschowsky—

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Material for Singers Among New Publications

By SYDNEY DALTON



HE songs of Arthur Bliss which have come to us from time to time show a composer who strives to produce color and effect rather than beauty, *per se*. It is somewhat of a task, of course, to set a boundary between color and beauty; but, in this instance, I mean by color any peculiarity in a combination of chords that produces, *en masse*, a striking iridescence, as contrasted with the beauty of a sustained melodic line.

Examples of Mr. Bliss' keen sense of color and effect may be found in his "Ballads of the Four Seasons" (*Composers' Music Corporation*), recently published, and consisting of four numbers: "Spring," "Summer," "Autumn" and "Winter," settings of Chinese poems by Li Po, done into English by Shigeyoshi Obata. The first of these is particularly colorful. The color is the result of two simple ideas, one tonal and the other tonal and rhythmic. A short inharmonic precedes a succession of inverted triads, above a one-bar bass; and a succession of root position triads, almost entirely minor or diminished, in groups of triplets and duplets, alternates.

On these ideas Mr. Bliss builds his song, with an intriguing and unusual result. As an example of descriptive effect, divorced from beauty, turn to "Autumn," which tells of the sound of "cloth-pounding" that comes from 10,000 houses. The nine introductory measures illustrate the pounding of mallets on the wooden stands in clashing dissonances that could hardly be surpassed for ugliness and descriptive force. Undoubtedly

Mr. Bliss possesses a rich imagination, combined with uncanny cleverness.

H. O. Osgood and Gordon Johnstone Collaborate

been numerous. Their two latest are entitled "My Heart Cries Out That This is Home" and "When I Went Down to Rampur" (*Carl Fischer*). The first of these is tuneful and nicely singable, but in no way distinguished; but in "When I Went Down to Rampur" Mr. Osgood has written one of his best songs. Mr. Johnstone's lyric called for good music, to be sure. It almost sings itself, with its lilting rhythm and colorful setting, and the composer has caught its best qualities in his melodious and imaginative music. Both songs are published for high and low voices.

"Ghosts" and a "Judgment Book" by Claude Warford

Claude Warford, who divides his time between writing songs and training people how to sing, is responsible for "Three Ghosts" and "The Judgment Book" (*Carl Fischer*). In both instances Clarence Urmay has supplied the text, for which Mr. Warford has composed tuneful, singable music, for a high voice. Of the two I like "The Judgment Book" the better. There is in it considerable variety for so short a space, and the maestoso rhythm is effective.

A Sahara Garden à la Charles Wakefield Cadman

And now Charles Wakefield Cadman, who never overlooks the possibility of making a song, regardless of the source of his inspiration, tunes his lyre to the desert strains of the Sahara. The result is "In the Garden of Sahara," a song for high voice (*Theodore Presser and Co.*). Lest there be any doubt as to its geographical origin, Mr. Cadman makes considerable use of triads with the third omitted. The song has tunefulness and the facile flow that are distinguishing features of Mr. Cadman's work.

A Sacred Song and Duet by Richard Kountz

"Christians Triumphant," by Richard Kountz (*Theodore Presser Co.*), is a martial song for the church service that swings along in an incisive rhythm and with much tonal fullness. It is written in a popular vein and sticks pretty close to the well-beaten paths of such music. It affords the vocalist—it is for high voice—considerable opportunity. "Within Thy Mercy," by the same composer and from the same press, is a sacred duet for contralto and tenor. This, too, is along traditional lines and has a strong sentimental appeal.

About a Primrose, a House and a Road, Told in Song

There is something refreshingly reminiscent of yesterday in John Tasker Howard's song, "The Primrose" (*Oliver Ditson Co.*). Herrick's words have been set in a becomingly simple manner that enhances their naïveté. This is a brisk little number with a very pleasing melody. There are keys for high and medium voices. "The House and the Road," by Mrs. M. H. Gulesian (*Grace Warner*), is also from the Ditson press. It is a tuneful melody with an unpretentious accompaniment. The poem is by Josephine Preston Peabody. For high and medium voices.

"Tomorrow," a Song by Rosalie Housman

"Tomorrow," by Rosalie Housman (*Composers' Music Corporation*), is the sort of song that one likes very much or doesn't like at all; there is no middle course. This condition arises mainly through the fact that the composer has made use of a literary and musical idiom that is much employed in

semi-popular songs, and proceeds to do something quite different with it. The harmonies, though simple, are much more plentiful and varied than one would naturally expect, and strange chordal and melodic turns are unforeseen in a song that is primarily humorous. Those who know Miss Housman's compositions would not expect her to do just the expected, and in this case she does not disappoint. Singers are advised to look this song over. It is dedicated to Florence Macbeth, and is for a high or medium voice.

Three New Songs by Bryceson Treharne

"We Know Not Yet," "The Song of the Smithy" and "Highwaymen" are three new songs by Bryceson Treharne (*Theodore Presser Co.*). Two are excellent examples of this composer's ability, but "We Know Not Yet" is not even a good pot-boiler and is quite unworthy of its source. "The Song of the Smithy" has virility and a right good swing, wedded to music of a high order. It should be a favorite with tenors or high baritones. "Highwaymen" is at least as good. Baritones will find it a fine number for their recital programs. Both songs are imaginative and are particularly effective rhythmically.

E. J. Moeran's String Quartet

E. J. Moeran's recently published String Quartet (*London: J. and W. Chester*) is a work in the modern idiom, without being so overlaid with difficulties and curiosities of expression as to be unintelligible to the average listener. Mr. Moeran is unconventional in his harmonies, but as a rule his melodic line is well defined and of real interest. The first theme, in A Minor, for example, is announced by the 'cello, and has almost a dramatic vividness about it, particularly as it stands out against the background of tremolo

chords in the violin parts. The first movement throughout is strikingly effective and should put both performers and listeners in a receptive mood for the Andante and Rondo that make up the balance of the work. The Andante is short, but its restless rhythm with frequent alternations of three-four and four-four time gives it character. The Rondo is fiery and spirited, with more than a touch of originality.

String Version of T. M. Spelman's Serenades

A few weeks ago I reviewed the piano version of Timothy Mather Spelman's "Five Whimsical Serenades" (*London: J. and W. Chester*). Since then the string quartet version of this American composer's whimsies has been received and corroborates the statement made then that they should be even more interesting as concerted music than as piano solos. Much of the humor and fun of the music is more colorfully suggested by the strings than by the piano. Nevertheless, these Serenades are well worth the doing, either as solos or as quartets.

Allegro Fermato, a Trio by Sterndale Bennett

Sterndale Bennett was one of the distinguished British composers of his day—though that day was less bright in the annals of British music than the present. Among the many melodious works which came from his pen there is an Allegro Fermato for Piano, Violin and 'Cello (*London: W. Paxton and Co.*) that is of particular interest to amateur organizations and those less highly specialized than our well-known trios and quartets. It is not difficult to play and has musical and musicianly interest.

Contracts have just been signed for a recital in Jackson, Tenn., by Francis Macmillen, violinist, on Nov. 7, in connection with other Southern appearances.

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Too Much Technic; Too Little Music

[Continued from page 6]

their instruments." That it is essential, for practical purposes, to acquire Edisonian knowledge of physical reasons for resultant good, bad, or indifferent effects, is open to question. Possibly, from a technical standpoint, a great perfection would be attained; but might not this very technical impeccability rob the artist somewhat of his artistry?

A more profound and intimate acquaintance with the science of sound, and a concrete knowledge of the scientific construction of his instrument, would help materially in its technical mastery, but might result in control over unappreciable technical details only.

Mr. Edison's statement is relatively incorrect for the average instrumentalist knows quite as much about his instrument as the engineer does about his engine, the average school teacher about teaching or so-called electricians about electricity, for they are by no means Edisonian in their knowledge.

Were Edison to spend as many hours practicing the violin in preparation for concert tours, and in travel for the purpose of fulfilling engagements, he possibly would know less about the science of sound. That a certain amount of scientific knowledge is essential to success must be conceded, and that a great many lack in this respect is likewise admitted; but they do not belong to the category of recognized artists or musicians. Contrary to the belief prevailing in even so-called educational circles, the recognized musician is a person of greater culture and broader attainments than many of his critics.

Superficial Knowledge

Under similar circumstances, conditions are about the same in all walks of life. Just as the majority of university, college and public school instructors are superficial in their knowledge of the technic of teaching, so it is with other professions and occupations. After all, it is but the few who know; the others are merely informed. Many piano teachers know how So-and-So phrases or interprets such and such a work, or what Mr. Blank says about this, that and the other; but when asked what they themselves think, they are found to be minus a single thought or idea of their own. Such teachers cannot instruct, no matter if they do claim to know So-and-So's method thoroughly.

"Let the master not only examine him about the bare words, but also as to the

sense and meaning of them; and let him judge of the profit he has made, not by the testimony of his memory, but by his understanding. Let him put what he hath learned into a hundred different forms."

Such was the advice of a prominent educator of the sixteenth century.

There is also the student who swallows all, but really digests nothing. He is of the class that makes splendid talkers of methods. He impresses by his verbiage, but is totally at sea when it comes to a practical application in his own work, or in imparting his knowledge. The reason for this lies in the fact that such students have not been taught to put what they have learned into a "hundred different ways." They accept the bare statement, or act, which may apply only in one particular instance, but fail to consider the exigencies of the moment or general varying conditions. They apply ideas as ideas were applied in their own individual cases, and are perhaps like the Aristotelian, whose dogma was that "the touchstone and square of all solid imagination and all truth," was "an absolute conformity to Aristotle's doctrine."

"But," said Montaigne, "'tis for him to imbibe their knowledge, not to adopt their dogmas."

Learning to Think

In the words of Adam Bede, "There's a text that wants no candle to show it. It shines by its own light."

It is not merely a text but a whole sermon, the lessons of which, if heeded, could result only in true progress and in reaching the goal of success. Were teachers to pay more attention to the development of gray matter, much physical trouble would be eliminated. It is surprising how the capacity of thinking grows, even with young pupils, when the right sense-appeal is made at the start. Pupils soon begin to think for themselves and to draw their own deductions and conclusions. If they have it in their heads, they will soon find a way of getting it into their fingers.

It is true that practice precedes theory but one cannot really practice that which one does not know. The first efforts, whether of the head or hand, mean learning how, and not doing. Learning how to think and how to do certainly come before the development stage begins. The correct conditions must first be laid down before the forging-ahead stage is reached. Practice most assuredly precedes theory, and yet how foolish it would be to give a pupil finger exercises, before appealing to his intelligence and arriving at an understanding of what he is expected to do and how he is expected to do it. That may seem like reversing the order of things and theorizing, before putting the act into execution; but it must not be forgotten that in developing the ability to think, thinking is the process by which the goal is reached. One is but practicing thinking in order, later, to be able to think, and to theorize on what has happened.

No invention was ever consummated by a process of theorization. Hypothetical deductions may be indulged in and the imagination given free play, but no theorizing can be done except on a proven fact. How often is an inventor sure that his deductions are correct, that the problem has been solved and that the experimental stage is over, only to be disappointed when the tests are made.

Mere mindless persistency and effort will however, result in nothing, for in order to attain to something worth while, or to be rewarded by a revelation, one must constantly and systematically apply a thinking, searching mind, since thoughts develop only by thinking.

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From Ocean to Ocean

SEATTLE.—Gale Porter, piano pupil of Barbara Sawyer, and Mary Jo Van Ostran, voice pupil of Mary Houlahan, appeared in a joint recital recently. Helen Wilson accompanied.

MASON CITY, IOWA.—Donate Salvitti of this city was graduated from the Army Band School at Washington Barracks, Washington, D. C., recently. He has been assigned to the Ninth Infantry Band and is now en route to his station at St. Thomas, Ky.

KANSAS CITY, Mo.—Mrs. George Pence Snyder is spending August studying with Frantz Proschowsky in Highmount, N. Y. Gwenneth Louise Vaughan of this city has left Chicago to study in the East with Oscar Seagle.

SEATTLE.—Ella Helm Boardman presented Mrs. J. B. Harrison, soprano, in a recital recently at the Cornish School, with John Hopper at the piano. The program had special local interest because of the appearance of two local composers' works.

SALT LAKE CITY.—Florence Summerhays, soprano; Sam Bruckner, flautist, and Neil Williams, horn player, appeared as soloists at a recent concert in Liberty Park by the Hawkins Military Band. L. D. La Mont and M. Rowley, cornet soloists, appeared with the Street Car Men's Band in Pioneer Park.

WICHITA, KAN.—Piano pupils of Frances Fritzen, of the faculty of the Wichita College of Music and Dramatic

Art, gave a recital at Philharmony Hall recently. The performers were Alma Catt, Margaret Krack, Mauricia Calahan, Helen Yandell, Vivian Mourning, Mildred Holleicke, Henry May.

CARTHAGE, Mo.—Pauline Longnecker, flautist of Kansas City, Kan., appeared as soloist at the Christian Church here recently. Miss Longnecker won second place in the flute contest at the State high school contests at Emporia, Kan. She represented Rosedale High School, Kansas City, Kan.

ELKADER, IOWA.—A Masonic band of forty pieces will be organized here to furnish music for the first picnic of the Clayton County Masonic Association, recently organized. There are eight Masonic lodges in the county and it is expected to find at least five musicians in each lodge for the new organization.

VANCOUVER, B. C.—Piano pupils of Ira Swartz who took part in her recital recently were Rosemary Tulk, Grace Adams, Frances Cruickshank, Gertrude Kellett, Elmer Johnson, Donald Sutherland, Jack Adams, Jean Miller, Bertram Miller, Charles E. Shaw, Dorothy Planta, Dorothy Forse, Enid Gibbs, George Jones and Elaine Johnston.

SIoux CITY, IOWA.—Municipal outdoor concerts are attracting unusually large crowds this season. Nearly 12,000 persons attended the concert given in Grandview Park by the Monahan Post Band recently. The program was composed of both popular and classical music, in-

cluding several solo numbers. Harry T. Johnson is conductor.

MASON CITY, IOWA.—Oscar Lyders, director of music of Waldorf College in Forest City, conducted a choir of 400 voices from the Lutheran church choirs of Mason City, Clear Lake, Kensett, Northwood, Forest City, Hanlontown and Joyce the second day of the North Iowa Fair. Smith's Royal Scotch Highlanders Band accompanied the choir.

LEAVENWORTH, KAN.—Mrs. S. C. Porter of this city and Pearl M. Warner of Kirwin are enrolled in the master class of E. Robert Schmitz, pianist, at Madison, Wis. The bands of the State prison at Lansing and the Federal prison and soldiers' home appeared in concerts recently. E. Cavanaugh, Dr. Deighton and W. B. Lockhart were soloists, and the Harmony Four Quartet appeared.

BERKELEY, CAL.—Edwin Chamberlain presented his pupil, Hazel Hague Boswell, in the Greek Theater half-hour of music series recently in a well-delivered program, including songs of Rogers, Foster, MacFayden, Gounod, Lieurance, Woodman and others. Inez Sutherland accompanied. A program of music of the old masters was presented in the Greek Theater series by Ethyl Guyon, flautist, and Lucile White, soprano, with Gladys Boys at the piano.

HARTFORD, CONN.—The chorus of the Connecticut Chautauqua Association, conducted by Mildred Seymour Wells of this city, gave its annual concert at the

Plainville camp ground recently. Jessie H. Newgeon of New Haven accompanied. Mrs. Charles Gadden of New Britain appeared as soprano soloist with the Everyman's Bible Orchestra of New Britain. Helen Crandall gave a program of interpretive dancing at the tea garden for the organ fund of the Congregational Church of North Stonington. Mrs. Norton M. Fisher directed the fête.

LANCASTER, PA.—C. N. McHose has been assisting in running a model "little red school house" in Goshen Heights, with music as an important part of the curriculum. The project is sponsored by the University of Pennsylvania to improve rural teaching. Katherine M. Parker is the model teacher. Thomas A. Bock is conducting the project. The Musical Art Society has elected the following officers for the season of 1924-25: Elizabeth Charles Reinhold, president; Mae Marley Buckwalter, vice-president; Florence Wolpert, secretary; Irene Stamm, treasurer; Margaret Heinitsch, librarian; Serena Rittenhouse, financial secretary; Mrs. William O. Frailey, chairman social committee; Mrs. C. N. McHose, press; Mrs. J. L. Folker, membership; Esther Kendig Rhoads, program.

KANSAS CITY, KAN.—A musical program at the Lake of the Forest Club, near Bonner Springs, was given recently by Mrs. Clyde Badger, soprano; Mrs. L. A. Wickliffe, contralto; Esther Shaw-Gibson and her pupil, Helen Saunders, pianists; Ezra Hartman, cellist of Kansas City, Mo.; Turney Gibson, violinist, and E. S. McCready, tenor. A program of ensemble music and solos was given. The MacDowell Concert Etude was especially well played by Miss Saunders. Pupils of Mrs. E. A. Schenck appeared in a piano recital at the Seventh Street Methodist Church recently. They were assisted by Daniel Doores, a prize winning violin pupil of Forrester Schultz at Horner Institute, and Mrs. Frank Paradowsky, reader. Mrs. Fred W. Fuchs was soloist at St. Paul's Episcopal Church.

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Ravinia Opera Revives "Elixir of Love" and "Friend Fritz" in Eighth Week

[Continued from page 1]

his "M'Appari" in performances of "Marta."

Miss Pareto, as Adina, was, as she always is, a creature to charm the eye with exquisite demeanor and to cozen the ear with discreet yet ravishing sound. Vincente Ballester was the bold Sergeant, and Paolo Ananian won many chuckles as Dr. Dulcamara. Philine Falco gave a somewhat more juvenile character sketch than has come her way in several weeks, but in it, as in her more elderly ones, she showed her indisputable talent for the stage. Gennaro Papi conducted.

"L'Amico Fritz" is even more a novelty in Illinois than is "L'Elisir d'Amore," for Mascagni's idyll is not heard at the Auditorium. Its first performance this summer was welcomed by a cordial audience. The rustic romance was given with much good humor and with fine vocal skill, and Mr. Papi, who conducted, found himself in an excellent mood for the slight but by no means inconsequential music.

Miss Sabanieva, is in a certain sense, too sophisticated a soprano to do *Suzel* otherwise than as a tour de force. Accordingly she ties her long hair in the widest black ribbon, trusts her demure glance to work its accustomed havoc, and sings with her unusually pure and touching voice. This singer thus proves an interesting country maiden, as she has proved, among other things, an exquisite *Butterfly* and an appealing *Marguerite*.

Mr. Tokatyan, whose last previous appearance had been made in hurried substitution for Mr. Lauri-Volpi in the preceding week's repetition of "Manon," was a thoroughly ingratiating *Fritz*. It was somewhat difficult to picture this popular and prepossessing young tenor as a country gentleman who had escaped matrimony for many years, but for all the speciousness of the situation there was no lack of sincerity or of distinctive beauty in his performance.

Mr. Danise finds in the *Rabbi* his most satisfactory Ravinia rôle. The wealth of "business" he has given his impersonation of an aged matchmaker is most suitable, and the capable baritone finds his music only too easy to sing in his very capable style. Merle Alcock was a fine-looking and fine-voiced Gypsy lad, and Giordano Paltrinieri and Mr. Ananian were *Federico* and *Hanezo*. Flora Cingolani was interesting in the small rôle of *Caterina*.

The week's four repetitions brought to further hearing such favorite operas as "Trovatore" on Sunday, "Carmen" Tuesday, "Lakmé" Thursday and "Andrea Chenier" last night. For the Verdi work Florence Easton, Giovanni Martinelli, Ina Bourskaya and Virgilio Lazzari were once more at hand under Mr. Papi's supervision, and Mario Basiola, the excellent young baritone who comes from the San Carlo Company for his first Ravinia season, was the *di Luna*. Miss Bourskaya's *Carmen* was repeated with Miss Pareto as a new *Micaela* this summer, and the admirably routine Désiré Defrère as the *Toreador*. Mr. Lauri-Volpi was the *Don José*, and Mr. Hasselmans conducted. In "Lakmé" Miss Pareto once more sang the title rôle, opposite Mr. Martinelli as *Gerald*. Léon Rothier, the *Nikantana*; Merle Alcock, the *Mallika*; Bessie Morton, Margery Maxwell, Philine Falco and Mr. Paltrinieri were also heard. In the re-

petition of "André Chenier," Miss Easton, Mr. Lauri-Volpi, Mr. Danise and the long list of other singers heard in previous performances appeared.

The orchestral concerts were conducted as usual by Eric De Lamarter, Monday night's soloists being Miss Maxwell, Mr. Tokatyan, and Jacques Gordon. At the Thursday matinée a children's pantomime, "The Magic Carpet," was given under the direction of Bertha M. Iles.

EUGENE STINSON.

Coast Musicians Greet Sigismond Stojowski on Visit to California



Sigismond Stojowski, Pianist and Pedagogue, (Right) with Mr. and Mrs. Modest Alloo, in Front of Fine Arts Palace in the San Francisco Exhibition Grounds

Sigismond Stojowski, noted pianist and pedagogue, who has made his headquarters in New York for many years, is among the distinguished teachers who have gone to the Pacific Coast to conduct special courses this summer. Mr. Stojowski did not limit his visit to one city but visited in three California centers, in each of which he was cordially received, both as pianist and as teacher. His lecture-recitals in Berkeley were listed among the most interesting and profitable of the summer, and in both San Francisco and Los Angeles his classes included many talented students, some of whom had studied with him in New York. Mr. Stojowski is shown in the accompanying photograph with Mr. and Mrs. Modest Alloo, both prominent musicians on the West Coast.

Cecile de Horvath to Make Tour

CHICAGO, Aug. 16.—Cecile de Horvath, pianist, will follow her engagement at Ludington, Mich., on Aug. 21 with a recital at DeKalb, Ill., Aug. 25. Other engagements will take her as far west as the University of Oregon, at Eugene, and as far east as the Atlantic seaboard. Her pupil, Elizabeth Dollison, has been engaged for a recital at Racine, Wis., Aug. 23.

Rosa Olitzka on Vacation

CHICAGO, Aug. 16.—Rosa Olitzka, formerly leading contralto of the Metropolitan Opera, has left her Chicago home for a vacation in Atlantic City and other resorts in the East. Thereafter she will embark upon a concert tour now being arranged for her by Maurice and Gordon Fulcher.

Chicago Musicians May Strike on Labor Day

CHICAGO, Aug. 16.—Musicians playing in Chicago's vaudeville, burlesque and musical comedy theaters may strike on Labor Day, Sept. 1. Theater owners have notified the musicians' union of their refusal to exceed their offer of a five per cent increase on present wages. Union horn players, led by John Petrillo,

president, demanded an increase of ten per cent. Salaries now range from \$57.50 to \$87.75 a week, according to classification. The disagreement affects thirty-five theaters and 700 horn players and drummers.

SAENGER SUMMER SCHOOL TO BE EXTENDED NEXT YEAR

Scenes from Five Operas Bring Forward Promising Singers in Public Rehearsal Program

Owing to the many requests received by Oscar Saenger, he has planned to extend the session of his summer school in Chicago next season to seven weeks. It will open on June 15 and continue to Aug. 1. The school will be located at the same address, 2126 Lincoln Park West.

The unusual success of Mr. Saenger's opera class during the summer session just closed has resulted in his engaging a small theater with a stage and all theatrical paraphernalia, in which the class lessons will be held next season.

The program given at the public rehearsal of the summer school opera class revealed astonishing results for six weeks' work by singers who had not previously had stage experience. The rehearsal was given at the Three Arts Club, the audience completely filling the auditorium and the open Italian court adjoining.

Scenes from six operas were presented. All the parts were well cast and several of the singers showed talent of unusual promise. Barbara Roeder, Marie Simmelink, Geraldine Samson, William Z. Fletcher and Charles Fletcher Rogers were heard in the Garden Scene from "Faust"; Birdie Hilb and Paul Flood presented a scene from "Rigoletto," and Helen Fletcher and John W. Sanders disclosed gifts of high order in numbers from "Bohème."

The second act of "Marta" was sung by Kathryn Newman, Miss Simmelink, Montie Blunn and Franz Dirzuweit; a scene from "Carmen" brought forward Dr. Harry H. Young and Ethel Hottinger, and the second act from "Lohengrin" was presented by Viola Ellis, Mr. Dirzuweit, Lucie Westen, George Walker and Mr. Sanders.

Mr. Saenger, who conducted the performances, gave explanatory talks between the scenes. The accompanists were Martha Falk Mayer and Jane Dirzuweit.

Helen Fouts Cahoon Gives Costume Recital

LUDINGTON, MICH., Aug. 16.—Helen Fouts Cahoon recently gave a costume recital at the auditorium in Epworth Heights as the third of a series of morning musicales. Mrs. Cahoon sang a group of Schubert songs, including "Hark, Hark, the Lark," "Faith in Spring" and "To Be Sung on the Water." Among the others songs on her program were compositions by Carey, Handel, Mozart, Bishop, Chadwick and Denmore. Mrs. Robert D. Garver accompanied.

Friedberg Pupil Heads Lansing Conservatory

Alexander Gunn, pianist, has been engaged as dean of the Lansing Conservatory in Lansing, Mich. Mr. Gunn studied for some time with Carl Friedberg in America as well as in Europe.

Boston Soprano Gains Nielsen Scholarship to Study with Dr. Sullivan



Alice Nielsen (Left), and Nancy O'Donnell, Who Won the Scholarship for a Course of Study Under Dr. Daniel Sullivan

The Alice Nielsen Scholarship, providing for a complete course of instruction under Dr. Daniel Sullivan at the College of New Rochelle, was won by Nancy O'Donnell, according to an announcement by Dr. Sullivan just previous to his sailing with Mrs. Sullivan for a vacation in Europe. Miss Nielsen has been greatly interested in the work of Dr. and Mrs. Sullivan since they entered the teaching field in New York some time ago, and decided to offer the scholarship in recognition of his ability as a teacher. Miss O'Donnell, who attended the summer session conducted by Dr. Sullivan at the College of New Rochelle during July, is a native of Boston and is said to possess an exceptional soprano voice.

Before they return to this country early in October to resume their teaching activities, Dr. and Mrs. Sullivan will visit Georges Baklanoff, baritone of the Chicago Civic Opera Company, at his farm near Berlin, when Dr. Sullivan will coach the singer in his rôle in "Pelléas et Mélisande," in which he will sing in Chicago for the first time next season.

Horace Britt Prepares Programs in Woodstock

Horace Britt is spending the summer in Woodstock, N. Y., preparing programs for next season, when, in addition to his concert work, he will teach in the Curtis Institute of Music in Philadelphia. Mr. Britt was born in Antwerp, of Belgian parents. His student days were passed in Paris, where he entered the Conservatoire as a pupil of Jules Delsart, 'cello, and of Albert Lavigne, harmony. He was graduated at the early age of fourteen and, notwithstanding his youth, won the first prize for 'cello playing. Subsequently he appeared in Paris as soloist with both the Lamoureux and the Colonne Orchestras. His success there soon led to his engagement as soloist with other orchestras in Europe. In America his appearances as soloist with the Philadelphia Orchestra, Chicago Symphony and San Francisco Symphony have added considerably to his popularity as an artist.

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People and Events in New York's Week

Ethyl Hayden Makes Rapid Progress Since New York Début Two Years Ago

(Portrait on front page)

HOWEVER much may depend upon the success of an artist in his début, even more depends upon the progress he makes after his first appearance. It is one thing to make a favorable impression in a single recital, but it is another to become firmly established in the music world. For the greater the interest aroused in an artist over the success of his first appearance the more will be expected of him afterward. This is the experience of Ethyl Hayden, soprano, who established herself as one of the best equipped débutantes of the season in her first New York recital in the spring of 1922. An infinite capacity for work holds the secret of subsequent success, she says, and explains the success which she has won in many cities in the East and Middle West in the last two years.

Miss Hayden is an American of Welsh descent, born in Washington, Pa. She has received all her training in this country, having been for several years a pupil of Marcella Sembrich, and has achieved all her success as a singer in this country. But she has not neglected the opportunity to hear the best of the foreign artists who have visited America and learn from them what they had to give.

"Why shouldn't the foreigner come to America?" Miss Hayden asked. "We have the teachers. As for concerts and opera, we have the best of these, too. Most of the great artists of the world visit this country. Artur Bodanzky, conductor of the Metropolitan, has been reported as saying that nowhere in Europe is opera given so sumptuously as in New York at the Metropolitan. The only reservation he makes is concerning our contribution as a nation to operatic literature. America, he says, has not as yet produced a great opera. But that fact need not interfere with the education of the young singer. All that he or she needs is the teacher, the opportunity to hear great artists and, of course, an infinite capacity for work."

Miss Hayden has made it a practice never to appear in a public program until she was thoroughly prepared, and it was largely because she was prepared to meet the demands of a New York début that she succeeded in arousing so much interest in her work. But before she was known to the general public she was chosen by Cyril Scott to sing his songs when he visited this country several years ago. The English composer was not only pleased by the beauty of

her voice but also by the quality of musicianship which she displayed.

Miss Hayden's repertoire is an extensive one, embracing the standard oratorios and songs in five languages. She has sung exclusively under the direction of Loudon Charlton, who will again manage her tour next season. Her appearances will carry her further afield than previously and she will also be heard in many reengagements.

FRANCES SONIN IN RECITAL

Portrays Juvenile Characters in Final New York University Concert

Frances Sonin impersonated four characters in presenting a program of juvenile songs in the final concert given by New York University for its summer school students. There were four groups in costume. In the Chinese group Miss Sonin was Wee Ching, and in the Russian group she was Masha. In the two English groups she appeared first as Bob and then as Frances. The songs presented in the guise of a boy were most faithful in their character delineation and elicited the greatest approval from the audience. In this group she sang "Vacation" by Floy Bartlett, "Fair Warning" by Jessie Pease, "Bumpty-Bum" by Fay Foster, "Night Nursery" by Claude Arundale and "My Sore Thumb" by Mana Zucca.

Other interesting numbers in the list were the familiar Chinese Mother Goose Rhymes by Bainbridge Crist, "Big Brown Bear" by Mana Zucca, "Lilac Tree" by George Gartlan, and Moussorgsky's clever musical sketch of a child's resentment at being accused of wrongdoing, called "In a Corner." G. F. B.

Bertha Garver Sails to Sing Abroad

Bertha Garver, mezzo-soprano, who has appeared with several opera companies in this country, including ten performances with the De Feo Opera Company in Baltimore last spring, will sail on the Duilio on Aug. 23 for an indefinite stay in Europe. Miss Garver will go first to Milan, where she will study several operatic rôles and make arrangements to sing in opera. She has received her musical education in New York.

Dr. Spaeth Lectures at Band Concerts

A new experiment has been tried recently by Dr. Sigmund Spaeth in his work of interesting the layman in good music. He has appeared on a number of the programs of band concerts in the parks of New York under the auspices of Mayor Hylan and City Chamberlain Philip Berolzheimer. Dr. Spaeth's talks have been interpolated in the middle of the band programs on the topic "Common Sense of Music." He has concentrated chiefly on making clear to his listeners the individual qualities of the various band instruments with the help of illustrations by members of the band.

Victor Kuzdo Departs for Europe

When Victor Kuzdo returned from Chicago after teaching for six weeks in the Chicago Musical College as assistant to Prof. Leopold Auer, he sailed for Europe for a vacation. Mr. Kuzdo will return to New York on Oct. 1 to resume the teaching of his violin classes.

Grace Leslie Reengaged as Soloist

Grace Leslie has just accepted a contract as contralto soloist in the West Side Unitarian Church, for the fifth consecutive season. Miss Leslie will sing in the old Rocky Hill Meeting-house in

Amesbury, Mass., built in 1785, on Aug. 23. She will give a New York recital on Nov. 11 and will appear in Framingham, Mass., on Nov. 30. A recital has been arranged in Jordan Hall, Boston, on Dec. 9.

END STUDIO MUSICALES

Mr. and Mrs. Edwin Hughes Appear in Two-Piano Recital

At the final concert of the Wednesday evening series at the studios of Edwin Hughes the invited guests had a feast of compositions written for two pianos offered them by Mr. and Mrs. Hughes. Beginning with the Andante and Variations, Op. 46, of Schumann, a work filled with recondite beauties, there followed the more obvious Rondo, Op. 73, of Chopin and Saint-Saëns' Variations on a Theme by Beethoven, in which the composer's fecundity in portraying moods is cleverly displayed. The most interesting work of all was the Suite, Op. 17, by Rachmaninoff, consisting of a March, Waltz, Romance and Tarentella. There is not a dull moment in the Suite. It is profoundly beautiful, rich in invention, classic in style and very convincing in its appeal. It is Rachmaninoff at his best. The audience insisted upon having the last movement repeated.

The performance of these works was artistic to a degree. There was a unity of purpose, effecting such a fine balance in ensemble as to give the impression that a single pianist was playing. The capacity of Mr. Hughes as a pianist and teacher is well known, but many are not aware of the exceptional ability of Mrs. Hughes as disclosed so abundantly at this recital. G. F. B.

Henri Scott Sings "Martha" Drinking Song at Rivoli Theater

Henri Scott, bass, formerly of the Metropolitan, has been engaged by Hugo Riesenfeld as soloist at the Rivoli. Mr. Scott, who has sung upward of forty different rôles in as many operas, sang the Drinking Song from "Martha" by von Flotow. Members of the Rialto Orchestra were guests at the Rivoli this week and contributed the Second Hungarian Rhapsody by Liszt to the program. There was also a Riesenfeld Classical Jazz with Mr. Riesenfeld and Willy Stahl alternating at the conductor's desk. Harold Ramsbottom and Frank Stewart Adams played the organ. Because of the length of the feature picture, "The Covered Wagon," at the Rialto, it has been necessary to limit the rest of the program to Mortimer Wilson's Overture "1849," which he wrote especially for this production. The Rivoli Orchestra, alternately conducted by Irvin Talbot and Emanuel Baer, moved to the Rialto with the picture, and during the performances beginning at noon and at 5.47 p. m. a De Forest phonofilm transcription of Mr. Riesenfeld's musical score accompanied the picture. Alex D. Richardson and Sigmund Krungold alternated at the organ.

Josiah Zuro to Conduct Criterion Orchestra

When "The Ten Commandments," Cecil B. De Mille's motion picture, moves to the Criterion Theater on Aug. 25, Josiah Zuro, conductor and founder of the Sunday Symphonic Society, will lead the orchestra through the picture's elaborate score, to which he contributed several themes. At present Mr. Zuro is conducting the music of "Dorothy Vernon of Haddon Hall."

NEW YORK UNIVERSITY CHORUS GIVES CONCERT

John Warren Erb Conducts Students of Summer School in Varied Choral Program

The department of music of New York University presented the summer school chorus and orchestra, conducted by John Warren Erb, in a successful concert in the Hall of Fame on Aug. 13 as the concluding event of the extra-curricular program. The chorus appeared to best advantage in the Bach chorale, "Sleepers Awake," and in F. Melius Christiansen's arrangement of a twelfth century melody, "Beautiful Savior," both sung a cappella. In the latter the contralto section carried the melody to the accompaniment of humming by the remainder of the chorus.

After six weeks of daily rehearsal the 200-voice chorus was well trained. Its versatility was revealed in the singing of the difficult "Laud Ye the Name of the Lord" by Rachmaninoff and a group of folk-songs and lighter numbers suitable for use in high school. The women's chorus sang effectively in "Morning Wind" by Gena Branscombe. The orchestra contributed a group of its own with numbers by Tchaikovsky, Scharwenka and Rimsky-Korsakoff. In conclusion the chorus sang "As the Hart Pants After the Waterbrooks" by Mendelssohn and "Heavens Are Telling" by Haydn.

Members of the chorus, representing twenty-five States and Canada, were supervisors and conductors attending the summer school. Many attended Mr. Erb's course in orchestral conducting. Luther Goodhart of Reading, Pa., accompanied for the daily chorus rehearsals, and Margaret Genaud of Providence, R. I., was accompanist for the orchestra. The program had been broadcast by WJZ from Wanamaker's store the day preceding the concert.

David Saperton Appears as Piano Soloist at Capitol Theater

David Saperton, pianist, who is the son-in-law of Leopold Godowsky and assistant to Josef Hofmann, appeared as soloist in the musical program offered by S. L. Rothafel at the Capitol Theater this week. Mr. Saperton played "Africa" by Saint-Saëns, an Algerian fantasy for piano and orchestra. Saint-Saëns played this composition on the occasion of being presented with the degree of doctor of music by Cambridge University and also included this number in his last concert tour in this country. In an interesting prologue arranged by Mr. Rothafel Gladys Rice and Richard Bartlett sang "Memory Lane," composed by Larry Spier and Con Conrad, which is the theme song of "Secrets," the feature picture. Frank Moulan, Doris Niles and Lina Belis danced "Nola" by Arndt in silhouette. The Capitol Grand Orchestra, conducted by Graham Harris in the absence of David Mendoza on his vacation, played the Finale from the Fifth Symphony by Tchaikovsky.



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E. Robert Schmitz Finds Embarrassment of Riches in Works of the Moderns

THE term, "modern music" has come to mean almost anything in the minds of many musicians. But to E. Robert Schmitz, who is conducting his fifth annual American master classes in piano in the Theta Delta Chi Lodge in Madison, Wis., modern music holds a definite meaning. The fact that a work is new and is written in an exotic idiom, does not establish its worth, in his estimation, and he has found that the greatest task in choosing numbers for his modern programs is in eliminating those which he feels do not come up to his required standard.

Mr. Schmitz has lately returned from a tour of Europe, where his vogue as a modernist is second only to his reputation as an interpreter of the classics. There is an abundance of music being written abroad in the modern idiom, he says, but he does not believe that American audiences would care to listen to an all-modern program, so he is choosing what he believes will be most liked for a group on his forthcoming trans-continental tour.

"If American audiences are like those I had in Warsaw, it would be easy," said Mr. Schmitz, in a recent interview in Madison with Arroline Smith. "There, one evening, I played for three hours, after I had given my set program and several encores to a packed house, I played fifteen more numbers for a group of forty persons, who remained after the doors of the hall had closed. These were mainly members of the Club Artistique, which had wired my manager upon receipt of my advance program announcing half classics and half modern, 'it is Schmitz, the modernist, we want.'"

It was on this occasion that Mr. Schmitz gave the first performance of a work Etudes, Op. 31, by Karl Szymanowski, who was so pleased by the manner in which it was played that he crossed off the name of the person to whom it had been dedicated and placed that of Mr. Schmitz. The pianist regards the Polish composer as one of the towering musicians of the day, and plans to include the work in his first Aeolian Hall recital on Oct. 22.

Hears New Compositions

"In Vienna, at the home of Dr. Norbert Schwarzmann, I heard the first performance of Schönberg's 'The Serenade,' a work for voice, violin, viola, cello, clarinet, bass clarinet, mandolin and guitar. Intellectually, it carries one to a tremendous height. Our present mediums—instruments—can not adequately register music of such tenuity, no matter to what degree of artistry the performers have attained. I was delighted to find a former pupil Lema Davis of Rockford, Ill., studying with Mr. Schönberg.

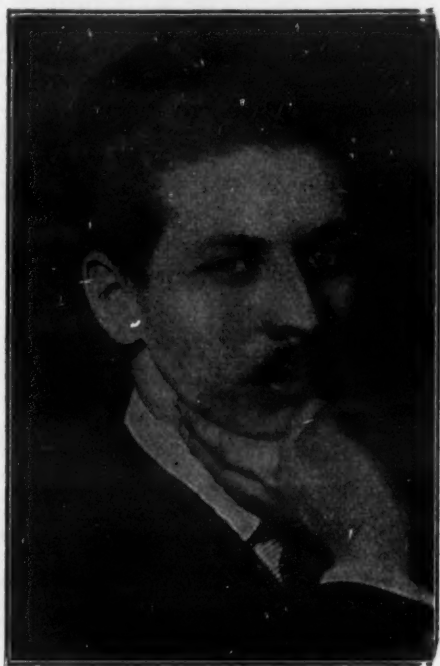
"I also read Egon Wellesz' opera, 'Alkestis,' with the composer. Its stupendous success in Hamburg has been followed by the announcement that it will be staged in twenty of the opera houses of Europe next season. Mr. Wellesz is an open-minded and delightful person, and does not hold as critical an opinion of his contemporaries as many lesser musicians, who write of music.

"In the home of Dr. Hans Herzka, I met Paul von Klenau, the conductor. I find that Dr. Herzka shows the greatest internationalism of any of the publishers.

"Alban Berg, Anton von Webern, and Paul Stefan were among others, whom I enjoyed meeting. Other groups in Vienna I found very conservative.

"Ravel is just as much in love as ever with his little garden in Montfort L'Amaury. His marble chimneys he had himself painted with a frieze of Jacobean design to match his furniture presenting the effect of an odd mosaic. He stamped as false the report that he had composed a piano quartet, saying that in the memory of a friend, he has mapped out a piano concerto, soon to be finished. A ballet, with story by Colette Willy, to be performed by the Russian ballet in Monte Carlo next winter, is also nearing completion. He is also finishing a violin and piano sonata.

"In Paris, I attended performances of two new ballets by Darius Milhaud, in which he has written diatonic music of the utmost simplicity and freshness.



E. Robert Schmitz, Pianist

In his earlier works, critics generally resented the complexity of his polytonality. Now, they are dumbfounded at his aversion to anything but the simplest of diatonic progressions.

Mr. Schmitz will close his special course the latter part of this month, and with Mrs. Schmitz, will take a short vacation before beginning another arduous season, which will again carry him to the Pacific Coast. The enthusiasm of the large number of students and teachers, who represent some thirty states and foreign countries, marks this course the most successful which the pianist has ever conducted in this country.

SCORES IN "PAGLIACCI"

Abby Putnam Morrison Returns to New York from Asheville, N. C.

Abby Putnam Morrison has returned to New York from Asheville, N. C., where she sang with the San Carlo Grand Opera Company in the course of its week's festival performances.

The occasion was for Miss Morrison both her debut with the San Carlo Company and her first appearance in Asheville. Singing *Nedda* in "Pagliacci" with Manuel Salazar and Giuseppe Interrante, she registered success.

Other soprano rôles to be sung by Miss Morrison with the San Carlo this season are *Marguerite*, *Mimi* and *Giulietta* in the "Tales of Hoffmann." She will also appear in concerts under the management of R. E. Johnston.

Three Singers to Make Opera Debut in Performance of Gounod's "Faust"

Three New York singers will make their debut in opera in a performance of Gounod's "Faust," which will be given in the Irving Place Theater under the leadership of Alberto Bimboni on the evening of Aug. 31. The cast will include Virginia Taverna as *Marguerite*, Gladys Matthews as *Siebel*, Anna Tyson as *Marthe*, V. Ceccarelli as *Faust*, Giuseppe Maero as *Valentine*, L. Dalle Molle as *Wagner* and Martin Harodas as *Mephistopheles*. The performance, which will be for the benefit of St. Joseph's American-Italian School, will be the first of a series planned by Mr. Bimboni to give new singers an opportunity to be heard.

Plays Own Works for Radio

Three piano compositions of her own were played by Mme. M. Blazejewicz-Ullman at a concert broadcast on Aug. 15 by WOR. These are a Rhapsodie Polonaise, an Etude de Concert and "Papillon." Other numbers played by this pianist were the Rondo Capriccioso of Mendelssohn, a Minuet by Beethoven and Schumann's Intermezzo.

Young Kansas Violinist Sails to Study in Berlin

KANSAS CITY, KAN., Aug. 16.—Leopold Shopmaker, violinist, of this city, will sail on Aug. 19 for two years' study

in Berlin with Willy Hess, head of the Royal High School of Music. He intends to prepare for the concert stage, and will make his try behind the footlights as soon as he returns. He will visit a few days in New York before sailing. With him he takes three letters, one from Senator Capper, another from Governor Jonathan Davis, and another from Mayor W. W. Gordon of this city. A farewell program was arranged by friends of the nineteen-year-old violinist, in which he presented Mendelssohn's Concerto, Wieniawski's Concerto in D Minor and Lalo's Symphonie Espagnole. A large audience filled the Minnesota Avenue High School Auditorium and applauded his playing. Mr. Shopmaker was concertmaster of the high school orchestra and has won first and second prizes in State contests. He has studied recently under William A. Bunsen of Kansas City, Mo.

FREDERICK A. COOKE.

IOWA CHOIRS UNITE IN SACRED SONG PROGRAMS

Oscar Lyders Leads 400 Singers in Mason City—Oriental Band Wins Prizes

MASON CITY, IOWA, Aug. 16.—A chorus of 300 singers, selected from a dozen Lutheran choirs of northern Iowa, under the leadership of Oscar Lyders, provided an unusual feature of the North Iowa Fair by giving programs of sacred music. Mr. Lyders, who is head of the department of music at Waldorf College in Forest City, trained choirs from Lake Mills, Scarville, Silver Lake, Leland, Forest City, Northwood, Woden, Fertile, St. Ansgar and Mason City, in an effort to raise the standard of church singing. The chief soloist was Ella Larson of Forest City, a member of the St. Olaf Choir of Northfield, Minn., whose conductor, F. Melius Christiansen, provided arrangements for two songs on the program. The choir from Lake Forest, conducted by Mr. Lyders, won the prize of \$100.

The choir has been invited to appear in several other cities under Mr. Lyders, who was formerly a member of St. Olaf's Choir, and was for two years baritone soloist. A permanent organization of the various units is being formed, and will comprise in all some 400 singers.

The Oriental Band of this city, composed of twenty-five players under the leadership of C. F. Weaver, won both prizes of \$200 and \$100 at the national convention of the Oriental Order in Rochester, N. Y., recently. The band was the only organization from west of the Mississippi and financed its trip by playing in cities in this part of the State. The Iowa "Tall Corn" Song and "Men of Iowa," composed by Professor Van Doren of the University of Iowa, were among the most popular numbers played. More than 600 musicians took part in the various organizations.

BELLE CALDWELL.

Edwin N. C. Barnes Will Head Education Course at Washington College



Dr. Edwin N. C. Barnes

WASHINGTON, D. C., Aug. 16.—Nowhere is music gaining a stronger foothold than in the national capital. As an instance of this development comes the announcement that Dr. Edwin N. C. Barnes, who succeeded the late Dr. Hamlin E. Cogswell as director of music in the schools of the District of Columbia, has been engaged to take charge of the first course in music education to be offered by the Washington College of Music in its existence of twenty-five years. The course will include a study of class-room fundamentals, with child psychology, interpretation and appreciation especially stressed. The degree of bachelor of music will be granted to those who complete the work required in the music education course, it being understood that the candidates will have done creditable work in another subject, such as voice or piano. Credit will be given for work done in other conservatories and colleges and for private work done under competent instructors. Dr. Barnes will also give special attention to historical appreciation and knowledge of the orchestral instruments in the high and junior high school music courses. He will also stress the art of conducting.

Dr. Barnes has studied both in this country and in England and has held teaching positions at the American Institute of Normal Methods, at a college in London, Brown University, Boston University, and is also founder and editor of a publication, *Music Education*. DOROTHY DEMUTH WATSON.

PASSED AWAY

Vida Ferluga

MILAN, Aug. 9.—Vida Ferluga, mezzo-soprano, an important figure on the lyric stage in Italy, during the last ten years, died here recently after a short illness. She had sung in most of the principal opera houses in this country, and was recently a member of the company at the San Carlo in Naples. Her repertoire was a large one but she was especially successful as *Azucena*, *Carmen* and the *Witch* in "Hänsel und Gretel." She is survived by her husband, Silvio Tommasi and one daughter, Silvia.

Mrs. Samuel Untermyer

Mrs. Samuel Untermyer, wife of the well-known lawyer and patron of arts, died at her home, "Greystone," in Yonkers, on Aug. 16. Mrs. Untermyer was born in St. Louis, June 9, 1859, and was the daughter of Manlius Carl of that city. She married Mr. Untermyer in 1880. She was a patron of the Philharmonic Society of New York and an active supporter of the Metropolitan Opera Company. She is survived by her husband, two sons and one daughter.

Andrew Smith

INDIANAPOLIS, IND., Aug. 16.—Andrew Smith, former president of the Mendels-

sohn Choir, and for many years tenor soloist in various churches, died on Aug. 1, after a lingering illness. He is survived by his wife and one son, the latter, tenor soloist of the Schola Cantorum of the Cathedral of St. Peter and St. Paul. PAULINE SCHELLSCHMIDT.

Mr. and Mrs. Donald Eynon

EASTON, PA., Aug. 16.—Mr. and Mrs. Donald Eynon, both prominent musicians of this city, were killed on Aug. 10, in an automobile accident near Martin's Creek. Mr. Eynon was a member of the Opera House Orchestra and Mrs. Eynon a well-known music teacher. MARGARET H. CLYDE.

Christian Fritsch

WEIMAR, Aug. 14.—Christian Fritsch, tenor, for many years soloist at St. Patrick's Cathedral and Temple Emanuel in New York, died here yesterday in his sixty-ninth year. He taught in Mrs. Thurber's conservatory and is said to have appeared in early performances of German opera in New York.

Mrs. V. R. Lane

WEST LIBERTY, IOWA, Aug. 16.—Mrs. V. R. Lane, pianist, and one of the best known teachers of piano in this part of Iowa, died here recently. G. SMEDAL.

Spanish Violinist to Make American Début

Carlos Sedano, Who Will Make a Concert Tour in This Country in the Fall, Gave Up Study of Law to Be Musician—Last Year Spent in Work with Leopold Auer in New York

EVERY season brings its full quota of new violinists, and what promises to be one of the more important débuts of the forthcoming months will be the first appearance in this country of Carlos Sedano, Spanish violinist. Mr. Sedano will give his first recital in America in Carnegie Hall in October, after which he will make an extensive tour under the management of Evans and Salter.

The violinist, now in his nineteenth year, is the son of a high official in the Spanish Government, and was originally destined to study law and become a diplomat. When very young, his mother, a trained musician, discovered the boy possessed absolute pitch, and arranged for his study of the violin. As his talent unfolded the youth was taken to the Conservatory of Madrid, where he passed the difficult tests with ease, and was soon at the head of a class of thirty students, all much older than himself.

Meanwhile his general education had not been neglected, for there was no other thought but that the boy should be a lawyer and diplomat. But his mother held other thoughts of his future. His daily practice period was gradually lengthened from a half-hour to seven hours, during which she sat beside him with concentrated attention, quick to note any inaccuracies in his playing. Upon his graduation from the Conservatory, the director, Antonio F. Bordas, declared that it would be a great loss to the nation if the lad were not permitted to become a professional musician. A member of the jury, the aged Luis de Feyada, who had been an intimate friend of the celebrated Spanish violinist, Sarasate, told the members of the jury that they were listening again to that famous master.

Other honors followed in quick succession. In a performance of a Wieniawski concerto with the Madrid Philharmonic he was cheered by an audience of 5000 persons. A second triumph was won in his appearance before the exclusive Circle of Beaux Arts. Following concerts in several cities of Spain, he was commanded to appear before King Alfonso and Queen Victoria and the King and Queen of the Belgians. Because of the fact that their majesties' schedules were well-filled, the unusual hour of two o'clock in the morning was set for the appearance. He also played in the home city of his grandfather, the late José Muro, at one time a minister in the cabinet of the King, and aroused so much enthusiasm that he was carried to his hotel on the shoulders of some of his admirers. From the balcony the boy told his audience that he "owed it all to his mother."

However, these triumphs had little effect on the senior Sedano, who was still planning a law career for the boy. A year and a half ago he brought the son with him to New York on a mission for his government. Two members of a firm with whom he consulted were musical, and it was their enthusiasm which finally resulted in the father's



CARLOS SEDANO

Spanish Violinist, Who Will Give His First New York Recital in October

© Pedro, Madrid

consenting that the son should remain in New York for a year's study under Leopold Auer. That master teacher was highly pleased with the ability of the young violinist and foresees a great and brilliant career in store for him. Only recently did the father give his full

consent for his son to undertake an artistic career and entered into negotiations with Evans and Salter to arrange for his début. He will be heard not only in New York, but will also visit the leading music centers, and will probably play with orchestra.

ANNOUNCE CONDITIONS IN MILWAUKEE CONTEST

Lyric Male Chorus Offers Two Prizes for Settings of "Envoi" by Rudyard Kipling

MILWAUKEE, WIS., Aug. 13.—The Lyric Male Chorus of Milwaukee, a club of seventy-five men devoted to chorus study under the direction of Alfred Hiles Bergen, has issued the complete rules and regulations governing its contest for a chorus for male voices.

The first prize to be given for the best setting of Kipling's "When Earth's Last Picture Is Painted" is \$100 and the second is \$50. All manuscripts and entries must be sent to A. J. Van Dyke, 253 Plankinton Arcade, Milwaukee, Wis.

The rules are as follows:

1. All contestants must be citizens of the United States.
2. The poem selected for the musical setting is Rudyard Kipling's "When Earth's Last Picture Is Painted."

3. All compositions must be mailed flat to the Lyric Male Chorus Prize Contest Committee on or before Jan. 1, 1925.

4. The composer's name must not appear on the manuscript but must be placed in a sealed blank envelope accompanying the manuscript. The envelopes and manuscripts will be numbered in duplicate and the envelopes opened only after the committee has selected the two winning compositions.

5. The decision will be made by the committee as soon after Jan. 1, as possible and the prizes awarded on Feb. 1. The composition awarded first prize will be sung by the Lyric Male Chorus at its 1925 spring concert in Milwaukee.

6. The composition winning the first

prize is to become the property of the Lyric Male Chorus which will publish and copyright it and arrange with the publisher to pay the composer a royalty of fifteen per cent on the retail price of all copies sold.

7. The composition winning second prize is to remain the sole property of the composer who is free to make any arrangements for publication he chooses.

8. All other contestants who desire their manuscripts returned will include a self-addressed, stamped envelope. All communications on the contest to be sent to A. J. Van Dyke, 253 Plankinton Arcade, Milwaukee, Wis.

The club had extraordinary success in singing Bornschein's "The Four Winds," a composition which won first prize in a similar prize contest. This number, pronounced of exceptional beauty, was written by MUSICAL AMERICA's Baltimore correspondent. Under Mr. Bergen's leadership, the club has studied the works of Palestrina and many of the older writers.

C. O. SKINROOD.

NEW MAINE FESTIVAL HEAD

Otis Skinner to Succeed D. A. Crocker as President of Association

BANGOR, ME., Aug. 16.—Otis Skinner, formerly vice-president of the Eastern Maine Music Festival Association, was elected president at a recent meeting of the executive board. Mr. Skinner will fill the vacancy caused by the departure from Bangor of Douglas A. Crocker, who for several years was at the head of the association. Clarence C. Stetson, in recognition of his diligent and conscientious service in the past, was elected vice-president.

The work of Mr. Skinner and Mr. Stetson has been gratifying to those interested in the furthering and betterment of the Bangor Festival.

The association's executive committee is now composed of Harry D. Benson, Wilfred A. Finnegan, Harold Hinckley, Harry W. Libbey, Adelbert W. Sprague, Otis Skinner and Clarence C. Stetson.

The following compose the board of directors: Frank S. Ames, Machias; Frank R. Atwood, Albert E. Bass, Harry D. Benson, Franklin E. Bragg, Lyman Blair, Greenville; R. L. Cleveland, Houlton; Henery L. Crabtree, Ellsworth; Willard H. Cummings, Skowhegan; Mrs. Sarah P. Emery, Harry B. Eaton, Calais; Wilfred A. Finnegan, A. Langdon Fresse, Hon. F. E. Guernsey, Dover; Wilfred A. Hennessy, Harold Hinckley, Harry W. Libbey, Roland J. Sawyer, William MacC. Sawyer, Otis Skinner, Adelbert W. Sprague, Louis C. Stearns, Clarence C. Stetson, Hon. W. H. Waterhouse, Old Town. JUNE L. BRIGHT.

Havana Philharmonic Orchestra Plays Fifth Symphony

HAVANA, Aug. 11.—Beethoven's Fifth Symphony was the principal number of the concert given last Sunday morning in the National Theater by the Philharmonic Orchestra under Maestro Sanjuan. Other numbers were the Handel Largo, with a solo by A. Roldan; the Andante from Tchaikovsky's Quartet, Op. 11, a Minuet by Bolzoni, the Hungarian March by Berlioz and Saint-Saëns' "Danse Macabre." Public exercises held recently at the Falcon Conservatory included the presentation of prizes to Graciola Dubroccq, Josefina Bandujo, Amelia Zayas and Rosa M. Yero.

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